ARCADE
DRUG
GIRLS
GIRLS

Oh Yeah In France A Skinny Man Died Of A Big Disease With A Little Name By Chance His Girlfriend Came Across A Needle And Soon She Did The Same At Home There Are Seventeen-Year-Old Boys And Their Idea Of Fun Is Being In A Gang Called The Disciples High On Crack And Totin' A Machine Gun. Time, Time Hurricane Annie Ripped The Ceiling Off A Church And Killed Everyone Inside U Turn On The Telly And Every Other Story Is Tellin' U Somebody Died Sister Killed Her Baby Cuz She Couldn't Afford 2 Feed It And We're Sending People 2 The Moon In September My Cousin Tried Reefer 4 The Very First Time Now He's Doing Horse, It's June. Times, Times It's Silly, No? When A Rocket Ship Explodes And Everybody Still Wants To Fly Some Say A Man Ain't Happy Unless A Man Truly Dies Oh Why, Time, Time Baby Make A Speech, Star Wars Fly, Neighbors Just Shine It On But If A Night Falls And A Bomb Falls Will Anybody See The Dawn. Time, Time It's Silly, When A Rocket Blows And Everybody Still Wants 2 Fly Some Say Man Ain't Happy Truly 'Til Man Truly Dies Oh Why, Oh Why, Sign ☮ The Times Time, Time Sign ☮ The Times Mess With Your Mind, Hurry Before It's 2 Late Let's Fall In Love, Get Married, Have A Baby We'll Call Him Nate (If It's A Boy) Time, Time Time Time

# PRINCE
# SIGN "☮" THE TIMES


A MOST UNIQUE TAPESTRY
*Foreword by Lenny Kravitz*
*Page 2*

THE LAST SANE MAN ON EARTH
*A Conversation With Dave Chappelle*
*Page 5*

EVERYBODY STILL WANTS TO FLY
*by Daphne A. Brooks*
*Page 8*

WHO IN THIS HOUSE KNOW ABOUT THE QUAKE?
*by Andrea Swensson*
*Page 13*

THE IMAGES
*Page 27*

TONIGHT WE'RE GONNA LOSE OUR SORROW, TONIGHT WE'RE GONNA HAVE SOME FUN
*by Susan Rogers*
*Page 71*

THE LYRICS
*Page 75*

THE MUSIC
*Notes by Duane Tudahl*
*Page 95*

# A MOST UNIQUE TAPESTRY

## Foreword by Lenny Kravitz

In the days of vinyl, the double album was a wide-open space where a musician could spread their wings, giving the listener a deeper look into their world: Jimi Hendrix's *Electric Ladyland*, The Beatles' *White Album*, The Rolling Stones' *Exile On Main St.*, and Stevie Wonder's *Songs In The Key Of Life*. It gave them the room to experiment and paint a nuanced landscape.

With the release of *Sign O' The Times*, Prince took us on a journey into his ever-expanding mind while masterfully displaying a range of color and texture, creating a most unique tapestry.

While most artists resided exclusively in their boxes, Prince smashed genre by exploring every sonic inspiration he found, as well as subject. From the socio-political opener "Sign O' The Times" to the intimate storytelling of "The Ballad Of Dorothy Parker" to the sheer sex of "Hot Thing" to the whimsical introspection of "If I Was Your Girlfriend" to the spirituality of "The Cross," on to the yearning of the closer, "Adore," he treats each moment with tenderness. In the history of double LPs, *Sign O' The Times* is unmatched. It will continue to resonate "until the end of time."

# THE LAST SANE MAN ON EARTH

## A Conversation With Dave Chappelle

"I played tambourine tonight at a Prince show—that's the good news," Dave Chappelle exclaimed, walking out of a secret benefit show at New York's Hotel Gansevoort on the early morning of October 11, 2008. "The bad news is, I flew coach."

Chappelle and Prince shared something rare in Prince world: a mutual respect. Prince always gleamed like the sun when Dave was in the room. I saw it with my own eyes time and again. That night was no different. Not only did Prince invite him to play tambourine on stage, but Dave also treated the hundred or so people in attendance (including Spike Lee, Diddy, and Howard Stern) to an intermission stand-up set after Prince tore the roof off the hotel lounge with an electrifying version of "Purple Rain." At that very moment, a lucky fan in attendance could be heard saying, "I can't believe I'm witnessing *HISTORY* tonight!"

In 2013 Prince hilariously turned Chappelle's classic *Charlie Murphy's True Hollywood Stories* parody skit on him by using an image of Dave impersonating Prince on the cover of his then-new single "Breakfast Can Wait." "That's a Prince judo move!" Chappelle told Jimmy Fallon in 2014. "What was I gonna do? Sue him for using a picture of me dressed up like him? That's checkmate right there!"

I asked Dave to reflect on his years as a Prince fan—and friend—from his Yellow Springs, Ohio, home, and draw from his oft-surreal, larger-than-life memory bank. Although the intention was to primarily discuss *Sign O' The Times* for this boxed set, a flood of personal memories took over the conversation.

—*Mathieu Bitton*

*MB: You and I have sat around in all seven corners of the world listening to Prince, which is always such a deep, near-spiritual experience. It's as if he's in the room with us.*

DC: Prince's creative energy informed my own. It imparted the notion that the things I say can have meaning, and I can be thoughtful, not just funny.

The ornament of any good meal is presentation, and his was meticulous. Details like writing his lyrics on the record sleeves, the photos, the swag . . . It was almost like a comedian; it gave me the impression that he was talking directly to me. I knew he had other fans, but I was sure I was special.

*Do you remember where you were when you first heard "Sign O' The Times"?*

It was a spring day in 1987. I was listening to Casey Kasem on a local Dayton, Ohio, radio station. I remember being struck by the way Kasem introduced the song. He actually read the lyrics before he played the record. That really impressed me. When would you ever hear a DJ read lyrics on a Top 40 countdown? The words were profound.

*In France, a skinny man died of a big disease with a little name*
*By chance his girlfriend came across a needle and soon she did the same*
*At home there are 17-year-old boys and their idea of fun*
*Is being in a gang called The Disciples*
*High on crack and totin' a machine gun*

I didn't realize it at the time, but in hindsight, he was singing about what would be the two definitive crises of my generation: crack and AIDS. Our story was being told in hip-hop, but as a genre, it was still in its infancy. Prince was the first mainstream artist to wax poetic and tell our community's story, establishing himself as one of the preeminent lyricists for my generation.

He literally was a sign of the times.

*Absolutely. I'm curious—what was going on in your life at the time?*

Later that same year, I embarked on the longshot of a career in stand-up comedy. I had just turned 14. I couldn't begin to express the amount of insecurity that comes with a mission like that, and I certainly don't need to tell you about the gnawing pains of adolescence. It was a magical and difficult time in my life. Throughout that period, his music was always there, coming through a speaker somewhere, reminding me that I was sane in the madness.

*Is it silly, no? When a rocket ship explodes and everybody still wants to fly*
*Some say a man ain't happy unless a man truly dies. Oh why?*

Prince took the pain out of feeling different. He inspired the notion that normalcy was something to transcend. He gave us a greenlight to being ourselves. He made us feel cooler instead of feeling isolated. That goes for everything: race, sexuality, gender, and religion. Anyone who felt "othered"—to use a word the whites like to use—he was our guy; he was our Jordan.

*And then one day you get a phone call . . .*

Prince reached out to me via my manager at the time; this was the mid-'90s. I had done a joke on Def Comedy Jam in which I contemplated the origins of the treacherous "N-word." I was told that Prince had sampled it from television and would play it as he and the band took the stage at concerts.

*Yes, he sampled it at the introduction of the song "Return Of The Bump Squad" (from the NPG's* Exodus *album).*

He wanted me to fly to Minneapolis and rerecord the joke at Paisley Park so he could continue to use it legally. I was in Minneapolis in less than a week. It was the first time I would get a personal glimpse into the empire that my hero was building. Everything in the place told a powerful story about who he was and who he intended to be: soundstages, recording studios, memorabilia, artwork . . . the footprint of a giant.

That night I took the stage for 15 minutes and then sat in the back of the room and watched our champion come on stage to a recording of my voice. It was complete serendipity; the one big moment that lets you know all the little moments were correct. There was even a basketball hoop set up on stage. Occasionally during the show, Prince would take a shot. That was a strange foreshadowing of things to come.

I never actually met him that night, but the invite and that experience was more than enough. Everyone sees the sun, but imagine if the sun let you know that it could see you too.

*Prince was truly free, especially musically, as displayed by the vast sonic kaleidoscopic landscapes of* Sign O' The Times. *Any favorite songs on the album?*

Last night I sat down and listened to *Sign O' The Times* again. I mean, I really listened to the whole album like I hadn't listened to it in a while. It was really moving.

Every song on the record is tethered to treasured memories. Casey Kasem introducing "Sign O' The Times," a girl I liked who danced with me to "Adore," a joint I smoked with the fellas to "The Ballad Of Dorothy Parker," or my mother asking me to turn up the stereo when "The Cross" came on.

*Prince was probably the most prolific artist of all time. He never stopped creating.*

His well was deep, bottomless. Each album could have had a million tracks. And although the record industry is a business, in his case, it was very personal. At the centerpiece of every effort, there was love.

As a fan of his, that's the ethic that I hope to live up to.

*He cared deeply for other artists and wasted no time. He never sold out. That's something I can also say about you. And like him, you never compromise when it comes to your art.*

Prince was always about the idea of community, which has always been very important to me. I was raised to think communally—who you surround yourself with really matters. I think he brought that to the game in a way nobody else did—first in Minneapolis, and later in Hollywood.

*I found a radio interview recording on YouTube where Prince was asked about your skit, and this is what he said: "I loved it, loved it! That's a true story, by the way," to which the DJ asked, "So you got game?" He responded, "Oh definitely! And he (Murphy) don't! And 2 be honest, it ain't that I'm that great, he's just so bad." He continued: "U know what was cool 2 was Dave came to one of my shows after, and he's going, 'Hey, did you see the skit?' and I say, 'Yeah, yeah, come over and sit down.' And we're just sitting, chillin', we've been there for like 2-3 hours or whatever, and then out of nowhere I said, 'Dave, want some pancakes?' "*

(Laughter)

When I left *Chappelle's Show*, not only was Prince the only person I could relate to, he was one of the few people who truly cared about what was happening in my life.

There's a thing I say that "the last sane man on earth is going to think he's crazy." He was the only one I knew who had already done it. In the loneliest corners of that experience, there was always a sign, like "Brooks was here," that he had been there and lived to tell about it.

The mere sight of Prince reminded me that I'm not the last sane man on earth, and I'm not crazy.

He was the first person I knew who didn't question my choices. In fact, he didn't even ask me about them. He just told me, "Whatever it is, you're right."

He helped me understand that it might not be over and that there might be another side to it . . . and whether or not there is or isn't, at least you're free. Or, as he would say, "U gotta B free."

Even though they don't know it on the dark side of the moon, the sun is still shining.

May you live to see the dawn.

"When I left *Chappelle's Show*, not only was Prince the only person I could relate to, he was one of the few people who truly cared about what was happening in my life."

# EVERYBODY STILL WANTS TO FLY

by Daphne A. Brooks

## 1987 needed Prince like a mutha.

That moment we think of now as his most ferociously creative period, in a career marked from beginning to end by dazzling runs of astonishing artistic productivity, was one in which his exhaustive eclecticism was its own spirited, "shut-up-already" response to the times. The breadth of what he achieved from November 1985 (when he began work with The Revolution on the aborted *Dream Factory* project) through January 1987 (when he and engineer Susan Rogers settled into sequencing the *Sign O' The Times* album) is unprecedented. It indicated how his unbridled vision, restless experimentation, fearless virtuosity, and deep flights of quirky imagination were for him world-making strategies and ones that consistently and often insouciantly rejected the Reagan '80s' culture of backlash and retrenchment. From the house-on-fire screech that opens a track like the extended funk rave-up "Soul Psychodelicide" to the luminous, take-you-higher vocal overdubs on the romance vignette, "Adonis And Bathsheba," from the ruggedly ecstatic frenzy of "The Cross" to the trance-inducing eroticism of "It," the Prince music of this era was joyfully stretching the boundaries of our felt world. He built a thick, textured universe of funk, folk, fusion, and big band jazz, rock, new wave, soul, and classic R&B, one that was so dense and varied that its sheer magnitude posed a pointed, symbolic challenge to the peril in which black and brown folks, poor folks, queer folks, women (all of the peoples who Prince wrapped up in his technicolored peach and black coat) found themselves.

Everything about the '80s spelled trouble for the marginalized communities who'd waged a series of rolling, mass campaigns of resistance and reform in the previous decades, only to see those important advances in terms of, for instance, protection of voting rights, access to quality education, fair housing, and bids for equal employment policies under new assault. With the launch of his official 1980 presidential campaign in Philadelphia, Mississippi, the site of the infamous triple-murder of Civil Rights activists—James Chaney, Michael Schwerner, and Andrew Goodman—and a notorious dog-whistle locale for anti-black, states' rights advocates, Ronald Reagan announced that this would be the decade to slow the brakes on multicultural liberation movements.

If we were entering the post-Civil Rights era, the definition of "post" would, itself, be a hotly contested one. Prince was at the sonic center of that fight, soldiering on with his own brilliantly eccentric post-Civil Rights freedom struggle, one that he'd been waging for over a decade at that point. And he was burrowing more deeply than ever before into aesthetic territory that revolted against the anti-liberal meanness of an administration invested in the restoration of racial, gender, and sexual identity hierarchies in America.

*Sign O' The Times* was the oddball opus answer to the strange, simmering grief and anxiety felt by the ones who did not wake up to "Morning in America," the ones who desperately needed the collective, joyful promise that in spite of it all, "It's Gonna Be A Beautiful Night." That track, an extended live workout that compresses the precision of the JB's horns with slinky George Clinton funk tricksterism and a dash of hip-hop flow and swagger, was both a penultimate ending to the double-album masterpiece that Prince would release on March 30, 1987, and arguably the beginning of this tireless chapter of his musicianship.

With the disbanding of The Revolution in October 1986, "Beautiful Night" and its many live iterations stand as time-capsule reminders of the tightness of ensemble that Prince orchestrated and nurtured, a spirit that was a clear, core tenet of his creative ethos. But it also represents a markedly different sound from the bulk of his own legendary multi-instrumental efforts that he put into play across the vast majority of his *Sign* era. With the exception of a few key collaborators—saxophonist Eric Leeds, Scottish pop phenom Shee-

na Easton—*Sign* is a mammoth solo statement and arguably meant to be so in the most stirring of ways. The sheer scope and range of what Prince was recording at, among other places, Los Angeles' Sunset Sound and his home studio in Minnesota, amounted to startling forays into the weird and the wonderful, the strange and the difficult, the marvelous and the mischievous. All of these characteristics had long been his trademarks, but the depths of creative risk and aesthetic surprise amount to the level of epic, marathon exercises, articulations of exuberant refusals to accede to the right-wing politics of the day: the slow evisceration of state reform, the post-Vietnam resurgence of militarization, the expansion of American empire via interventions in the Middle East, the investment in gentrification coupled with the simultaneous gutting of resources for longtime urban residents of color, and the continuing expansion of the prison industrial complex and "War on Drugs."

Prince saw the signs. His moody, masterful title track has long been heralded as his finest protest song, a stripped-down funk dirge that mourned the global AIDS pandemic as well other homegrown illnesses—addiction, racial and class dispossession, and subsequent gang warfare. But the randomness of large-scale technological disaster, manifested in the 1986 *Challenger* Space Shuttle tragedy, also became, for Prince, the occasion to contemplate a fundamental conundrum about what it means to be human. If "everybody still wants to fly" in the wake of such carnage, what does this say about our capacity for hope? And what does hope—the revolution(ary) kind—look and sound like? This twinned philosophical and spiritual thread weaves itself through the album as well as the many tracks included in this collection.

What is the nature of our mortal striving and our relationship to the powers that be? How is it that the delicacy of our deepest and most sensual desires is able to sustain and nourish our souls? What are all of the sly, intricate, and whimsical ways that sexual longing and fulfillment frame our sense of being? What if the insistent, earth-shaking party people politics so central to Prince's sound are their own affirmation of the will to survive, to pursue more life in the face of death, subjugation, and despair? The black radical tradition music of the *Sign O' The Times* era both asks and answers these questions with crushing guitar chords ("Love And Sex") and aching guitar solos ("Wally'), with big, majestic gospel flourishes ("Walkin' In Glory"), synth-pop futurity ("Eggplant"), and Beatles-esque pop ("Everybody Want What They Don't Got"). It leans heavily into the Purple One's oft-overlooked jazz sensibilities ("Power Fantastic," "And That Says What?," and "Can I Play With U?," his fusion collab with Miles Davis) and finds candor and reflection in sweet folk and soul turns (on the early vocal studio-run through of "Forever In My Life").

This is whole-body, whole-spirit music, the kind meant to lay claim to the fullness and complexity of one's humanity. It is music that achieves the sonic analogue to that most memorable of scenes from Toni Morrison's classic novel, *Beloved*, published six months after *Signs* in September of that year. "Here in this place," Morrison's formerly enslaved matriarch, Baby Suggs, declares, "we flesh; flesh that weeps, laughs; flesh that dances on bare feet in grass. Love it. Love it hard. Yonder they do not love your flesh. They despise it . . . And no, they ain't in love with your mouth. Yonder, out there, they will see it broken and break it again . . . No, they don't love your mouth. You got to love it. This is flesh I'm talking about here. Flesh that needs to be loved . . . "

The protest sounds that are the signs of the times beckon us to love our flesh madly and to treat each other ever so tenderly such that we might tip the scales of gender convention altogether. Can we imagine the place where flirty men and women choose bubble baths over sex? Where men serenade women by imagining what is to be learned by becoming their girlfriend? Such overtures were the ones that made it onto the double LP, but this expanded collection reveals how much gender experimentation permeated the foundations of Prince's musicality during this period. "I Need A Man" and "Jealous Girl" stand out, in part, because of the ways they capture Prince's total commitment to inhabiting the desires—slightly campy in the former and compellingly sincere in the latter—of a woman working through various forms of longing and turmoil. Prince's longstanding interest in these kinds of questions would reach its pinnacle during this era in which he invented the alter-ego "Camille," his tricked-out vocal alteration that took on a life of its own, spilling from her seductive turn on "If I Was Your Girlfriend" into her stank cameo on "Housequake" and other tracks ("Rebirth Of The Flesh," "Shockadelica"). The *Camille* full-length album that he toyed with making in November of 1986 remains a testament to his fascination with voice as gender performance and voice as a portal to explore and joyously manipulate the porousness of gender categories altogether. One hears it across a large swath of this material along with Prince's pure delight in assuming personas that push the boundaries of the normative. As the creator of this other place at the outer limits of the proper and the recognizable, he lays claim to the jarring adventurousness of many voices (reaching new heights on the quasi-liturgical "Nevaeh Ni Ecalp A") and to the sounds of blackness that refuse to be named or contained.

This was old-school black rebellion—Little Richard's fugitive glam, Jimi's "flowers to the right of us" bombast, the Godfather's uncontainable squeal, the Queen's indelible combination of nuance and power, Miles' infinitely introspective genius, Shirley Caesar's righteous fire, P-Funk's speculative wonderland, and Patti's unbridled energy—made new again and utterly transformed by Prince to meet the moment. It was music that absorbed ascendant hip-hop's forceful braggadocio and the bleeding heart of post-punk's plangent social critiques so as to carry these sounds forward in pursuit of a third way to resist the regimes that told you how to be.

In many ways, this was the logical next step for an artist whose mid-'80s, juggernaut global stardom had already upended musical genres that had long been racially segregated. Here on this next cosmic frontier, Prince was contesting and elasticizing the conditions of our own being by inventing fanciful elsewheres. He was working in the tradition of generations of African-American entertainers who'd come before him: the fugitive from slavery, Henry "Box" Brown, who mounted a large-scale moving panorama about his escape; the turn-of-the-century black vaudevillians Bert Williams and George Walker, who got busy on the Broadway stage with their big, splashy musicals that could not be contained by Jim Crow racism; the folklore alterity of Zora Neale Hurston's vernacular fiction and drama; his dearly beloved Duke Ellington, who exploded the confines of his Cotton Club gigs with formidable and majestic orchestral compositions; Ralph Ellison's great American novel that introduced to us a modern black underground; Stevie and Marvin's respective 1970s breakthroughs that gave to us entirely transformative black cosmologies (on seminal works like *Songs In The Key Of Life* and *What's Going On*). Prince's *Sign* material is firmly rooted within this tradition, especially in its insistence on laying claim to black space (the right to, for instance, jubilantly, "Play In The Sunshine"). He was the architect of sites where black self-definition, care, and as Toni Morrison would put it, the "source of self-regard" might take route and run wild.

The three-dimensional elements of his sound from this era that contributed to its feeling of immensity in some ways seem inevitable if one considers how much the cinematic—both the form as well as the aesthetics of classic Hollywood film—permeated his repertoire at this point in his career. In the wake of his signature motion picture releases—*Purple Rain* (1984) and *Under The Cherry Moon* (1986)—Prince was still experimenting with the interplay between music and film and seemingly probing the ways that visuality, narrative, drama, and spectacle informed his music and could, likewise, enable the music to take a different, thrilling shape on celluloid. The *Sign O' The Times* concert film released in October 1987 includes, for instance, the dreamy "U Got The Look" video, a reminder of Prince's penchant for embracing the cinematic as the realm of fantasy. Yet he entertained other projects in this vein as well: an accompanying film for the *Camille* album; an entirely new cinematic endeavor entitled *The Dawn* that went unfinished. The dimensions of classic film culture that weave through his work are everywhere apparent—on stage (in that elaborate and alluring dance sequence with Sheila E. and Cat at the 1987 New Year's Eve Paisley Park concert, an erotic reworking of golden Hollywood dancing and romancing), in the endless comedic breaks and asides—vaudeville meets the Apollo—around the edges of an endless number of tracks (envy over a "sprinkler system" during the fade out for "Everybody Want What They Don't Got"); in the songs which evoke a hint of the swirl of show tunes ("In A Large Room With No Light," "It Ain't Over Until The Fat Lady Sings"); in his detailed songwriting—intimate, vivid, detailed scenes from the everyday ("let me get a fruit cocktail . . ."). The effect of all of this was to will us into total immersion, to pull us into a multifaceted experience that demanded that we open ourselves up to alternative ways of inhabiting the earth.

Prince sent out the sign and dared us to read it. His version of blackness was one in which he insisted upon the wealth that we might find in our beautifully "strange relationships" with one another and with ourselves. It was all that we could hope for.

# WHO IN THIS HOUSE KNOW ABOUT THE QUAKE?

by Andrea Swensson

**At the end of 1985, Prince's career seemed unshakeable.** Earlier that year he'd wrapped up the final dates of his massive Purple Rain Tour and gone straight into the promotion of his next album with The Revolution, *Around The World In A Day*, and the production of his second film and directorial debut, *Under The Cherry Moon*.

Along the way, he'd also gotten engaged to his girlfriend, Susannah Melvoin, the twin sister of his guitarist and close collaborator, Wendy. And he had returned from filming his new movie in the south of France to find a new house lovingly decorated and prepared for him by Susannah, complete with a new home studio, while his new recording and business complex, Paisley Park, was nearing completion a little further down the road.

"The kingdom had landed in Chanhassen," says Prince's longtime lighting and set designer, LeRoy Bennett. This was a worldly time for Prince; the Minneapolis native had spent months steeping in European culture, first in Paris in the summer and then in Nice, France, in the fall, and his creativity seemed to be radiating like a Mediterranean sunrise, illuminating new possibilities as far as the eye could see.

Prince's return to the Twin Cities was both victorious and symbolic. The western suburbs of Minnesota's metropolis were the site of Prince's most significant early experiments and creations, and he described Minnesota as a place where he felt both mellow and free. Before there was Paisley Park, there was Prince's first home studio, in the basement of his house in Chanhassen on Lake Riley, and a warehouse on Washington Avenue in Eden Prairie, where he spent countless hours working out new ideas, reflecting, experimenting, and sweating through long rehearsals with The Revolution. That winter, as he made the move into a new house and readied his new complex, he prepared to take the entire production to the next level.

Even as new foundations were poured, however, pervasive feelings of instability and deep, philosophical yearning would come to define this period of Prince's life. He had found both global fame and camaraderie in The Revolution, and felt such close kinship with his tight-knit circle of collaborators that the name of his protégé act The Family took on both literal and figurative meanings. But The Family had formed out of the ashes of Prince's most successful protégé act to date, The Time, and by late 1985 the group was evolving once again, as St. Paul Peterson left the group and Prince absorbed the remaining members into his own live band. What happens when even a chosen family can scatter?

A quote Prince gave to *Rolling Stone* in late summer of 1985 would serve as foreshadowing for his next two years of personal and professional development. When asked by interviewer Neal Karlen if he was afraid to invite his friends to come by his house to visit, Prince confided, "I'm kind of afraid. That's because sometimes everybody in the band comes over, and we have very long talks. They're very few and far between, and I do a lot of the talking. Whenever we're done, one of them will come up to me and say, 'Take care of yourself. You know I really love you.' "

"I think they love me so much, and I love them so much, that if they came over all the time I wouldn't be able to be to them what I am," he continued, "and they wouldn't be able to do for me what they do."

A few months later, in his first televised interview with MTV, which aired in November 1985, Prince would reflect on his first formative concert experience, when his stepfather placed him on stage to dance alongside James Brown at the tender age of ten. "The reason I liked James Brown so much is, on my way backstage, on my way out, I saw some of the finest dancing girls I've ever seen in my life," Prince remarked, smirking. "And I think in that respect, he influenced me. By his control over his group—his dancing girls, his apples, and his oranges."

Susannah Melvoin wasn't just Prince's girlfriend in 1985; she was also one of his backup vocalists, a core member of The Family, and was at one point slated to be his co-star in *Under The Cherry Moon*.

But in August 1985, the same week as The Family's album release, and just days after the band made their live debut at First Avenue in Minneapolis, Prince called Susannah and asked her to fly to Paris to meet him. He was there to begin scouting locations for his next film. And he had something else in mind for Susannah.

"I had a feeling something was happening," Susannah recalls. "One of these nights he didn't sleep, and he got me up at like five o'clock in the morning and walked me out on the patio of the Hôtel de Crillon. He looked as white as a ghost. And he was like, 'I have something to tell you. I don't want you to be in the movie. I want you to be my wife. Would you marry me?' "

Susannah said yes. She accompanied her new fiancé to the south of France that September and lived at the rental house where Prince stayed as filming began. That fall, she also returned home to the Twin Cities to begin working on the house she and Prince had selected together in Chanhassen—an "'80s mansion-y type house" on a sprawling 30-acre plot of land on Galpin Boulevard in Chanhassen, less than a mile from where Paisley Park would be built.

"It was an extraordinary piece of land," Susannah reminisces. "But it was a shell of a house. It was my job to make the house a home."

Susannah got to work filling the home with overstuffed furniture, antique lamps, and stained-glass windows for the new basement studio, which was large enough to resemble the spaces Prince loved working in at Sunset Sound in Los Angeles and would be finished that winter. Her pièce de résistance was a stunning pear-shaped chandelier that she wanted Prince to have as an engagement gift. "It was the shape of the diamond ring that was my engagement ring," she says. "It was just so sparkly and beautiful, and that was the first thing you see when you walk into the house."

Prince returned home from France in time for Thanksgiving. "He hadn't seen the house finished, and I wasn't sending pictures," Susannah says. "He beamed and smiled and hugged me, and I walked him around the house and showed him from room to room. I was like, 'This is yours.' "

Just four days after seeing his completed home on Galpin Boulevard, Prince and Susannah began recording "Dream Factory" on November 30, 1985, at the Washington Avenue Warehouse. The song was a departure from the work Prince had been doing with The Revolution to finish *Parade*, the soundtrack to *Under The Cherry Moon*, and was a reflection on ego, stardom, and fragility of friendships.

Years later, in the liner notes for his 1998 *Crystal Ball* collection, Prince would write that "Dream Factory" was "written 4 a turncoat, who after a quick brush with success, lost themselves in a haze of wine, women and pills… or so the fiction goes? This person is not Prince." After the music was recorded, Prince brought Susannah into the studio to record background vocals, and she can be heard gently reminding the song's protagonist, "Don't forget your friends, they're all you've got."

The words "Dream Factory" would come to define this era of Prince's work. By April 1986 Prince had assembled the first configuration of a new album he called *Dream Factory*, and his new home studio had become his primary workspace. The first song captured in the Galpin Boulevard house was "The Ballad Of Dorothy Parker," a song that had poured out of Prince so feverishly that he recorded it before his engineer, Susan Rogers, had even tested out all the new studio equipment. Dozens more followed, with Prince tracking at least one new song a day.

"Dream Factory was the house," Susannah reveals. "The house, and his easy access to his creative and imaginative place in that studio. He could access it in a second. Roll tape. He was editing tape, editing kick drums. He was just in there constantly, and it was such a fertile time."

Something about "The Ballad Of Dorothy Parker" stuck with Prince as he churned through material in this period; it would appear on the track listings for *Dream Factory* and the albums that collection would evolve into, *Crystal Ball* and *Sign O' The Times*.

"We were watching a lot of black and white films, and when he wrote 'Dorothy Parker' I think that was just one of those great old movie star names," Susannah recalls. "I remember he was so excited about recording in that room. It was cold. I remember it being kind of chilly. The floors weren't even done perfectly. Wires were still sticking out all over the place and the board. He just wanted to hear what that room sounded like."

Like so many of Prince's songs, the lyrics of "Dorothy Parker" included both fictional, evocative storytelling and kernels of his own life experiences. The main character is entranced by a quirky waitress and grapples with remaining faithful to a partner while falling down a rabbit hole of fantasy. Meanwhile, the radio plays Joni Mitchell—one of Prince's most significant musical inspirations, and an artist he was listening to closely in this era thanks to the influence of Lisa Coleman, Wendy, and Susannah.

"We would go to sleep with records on a lot," Susannah shares. "He had to have music playing when he was going to sleep, and a lot of it was sort of ambient stuff. He was into Andreas Vollenweider and George Winston, and we'd turn it on really low, low, like white noise because he had to chill out. The only other records that he would listen to were Joni records—*Hejira* and *Court And Spark*."

When Prince was in the midst of a creative burst, his mind fought the urge to sleep especially fiercely. He would often begin working in the basement studio in the afternoon, where Susan Rogers would be waiting with fresh tape loaded. He might take a short break to eat dinner with Susannah before tinkering late into the night and next morning, finally crawling into bed as the sun came up. In those early days of his Galpin home studio it was often just Susan, Susannah, and Prince in the house, with members of The Revolution dropping in to add their parts. As Prince toiled away in the studio, Susannah would be in the next room, painting and waiting for her turn to add background vocals to the mix.

"Right off the studio was a game room; he had a pool table and some weights and pinball machines, and I started doing this huge mural on the wall. And so he would come in and see me drawing or plastering something up on the wall, and say, 'It's like the dream factory around here.' "

One of Prince and Susannah's most personal collaborations was "Starfish And Coffee," a song inspired by an elementary school classmate of Susannah and Wendy's, Cynthia Rose. Prince would ask Susannah to tell her the story of Cynthia Rose, an unforgettable child on the autism spectrum who had a fascination with numbers and would describe her breakfast each day as "Starfish and Pee-Pee." After listening to the story one day, Prince laughed and said, "The Pee-Pee's gotta go," then disappeared into the basement studio for hours and emerged with a complete song.

That same week, Susannah contributed to the recording of "Crystal Ball," which includes a reference to Susannah's mural painting ("My baby draws pictures of sex / All over the walls in graphic detail"). It also stands out in Susannah's mind as the only time that she and Prince shared a microphone and sang in the studio together, which is notable because Prince preferred to record his vocals completely alone and would typically excuse even his engineer from the room and punch himself in at the soundboard.

"To be on a microphone with him inches away, singing—it was so beautiful," says Susannah. "I remember, a few times, him reaching over and stroking my face."

In his reflection on the track in 1998, Prince would write, "The song 'Crystal Ball' was written in a deep-bluefunk depression as Prince pondered his future in a music business that had become more business than music. His only solace during this time was his continuing search 4 a soul mate. All that matters is the love we make 2night. The notion of making love during the apocalypse was an interesting notion 2 us at the time."

"We were hunkering down and establishing a lifestyle together, and it worked for a minute," Susannah reflects. "We had a very prolific creative life together, and a very, very, very extraordinary love affair—one that I don't know could ever have sustained. But during this particular period of time with him we did extraordinary work and we had extraordinary love together."

The cover art for the imagined *Dream Factory* album was created by Susannah. A beautiful woman with flowing hair and a red sarong stands in an open doorway, gazing into a dreamland filled with rainbows, balloons, stars, and a rosy-cheeked, radiating sun. A string of little red hearts draws a border, tapestries billow from overhead, and musical notes dance around a vine of bleeding hearts, their petals gazing downward like spotlights.

# In the spring of 1986, Prince was dominating pop culture with an intensity that hadn't been felt since the explosion of *Purple Rain*. His soundtrack *Parade* had been released on March 31, 1986, and the lead single, "Kiss," had skyrocketed to #1 on the *Billboard* Hot 100, followed in the #2 spot by the song he had penned under the name Christopher and given to The Bangles, "Manic Monday." His second movie was weeks away from its debut in theaters, and pressure was mounting to unveil a cinematic masterpiece that could prove that Prince could direct a film just as well as he could produce himself in the studio and mesmerize audiences on stage.

Rather than host a traditional red-carpet premiere in Hollywood, Prince premiered *Under The Cherry Moon* in the unlikely town of Sheridan, Wyoming, where a 20-year-old hotel chambermaid named Lisa Barber happened to be the 10,000th caller in MTV's "Win a Date With Prince" contest. Prince, The Revolution, the cast, and a three-ring media circus descended on the small town on Tuesday, July 1, 1986, and the entire nation tuned in to see how Prince would celebrate his follow-up to *Purple Rain*.

By that weekend, however, the tides had shifted. In one of the more polite reviews of *Under The Cherry Moon*, Roger Ebert declared it "a real disappointment." Other critics were far more sharp-toothed; *The Washington Post* went so far as to describe it as "anarchistic, self-indulgent, and monumentally self-obsessed," while a headline in his hometown newspaper the *Star Tribune* read, "Creator-star shines as singer, bombs as actor."

"Oh, you mean *Under The Cherry Bomb*," a Prince staffer who shall remain nameless scoffed, remembering back to that period. In the span of a couple short weeks, the film industry had declared it a flop: it cost $12 million to create, and only brought in $10 million at the box office. From a business standpoint, he was suddenly standing on thin ice.

Meanwhile, tectonic shifts were happening in Prince's band and his personal relationships. Although Susannah was still often at Prince's side, he had asked her to move out of the Galpin Boulevard house and into her own apartment. In a moment of frustration that spring, he'd written a song about their increasingly complicated power dynamic called "Big Tall Wall," with the lyrics: "I'm going to build a big, tall wall. Stone circle so you can't get out. True love is what it's all about."

In a similarly beguiling turn of phrase, he told *Ebony* that spring, "I feel that we're on the brink of something. It is going to be strict and wild and pretty."

Maintaining control had always been a core part of Prince's life. It was a big reason why he insisted that he produce himself and record all of his own instruments, back at the very beginning of his career; it was why he remained intimately involved in every decision that was made about his work and career; and it was why, after firing the director Mary Lambert on the set of *Under The Cherry Moon*, he made the decision to helm the film himself.

In the early morning hours of Sunday, July 13, 1986, Prince lost that control.

He had spent the second week of July at his home studio on Galpin, cranking out material: the aching, churning breakup song "Train," the more pop-oriented and snarky "Eggplant," and an instrumental collaboration with Wendy, Lisa, trumpet player Matt "Atlanta Bliss" Blistan, and saxophonist Eric Leeds called "It Ain't Over 'Til The Fat Lady Sings."

That weekend he planned to shift his work to Sunset Sound in Hollywood. He had just settled into his home-away-from-home in Los Angeles when an event happened that shook him to his core—and shook the entire Southern California coastline. At 6:47 a.m. on Sunday, July 13, a magnitude 5.4 earthquake hit the Pacific Coast just off the shore of Oceanside, shaking the earth from San Diego to Los Angeles. It was the second earthquake to hit the area that week, and aftershocks had been rattling Southern California for days.

"Prince hated them; he hated earthquakes," remembers Susannah. "He was really scared—to be out of control in every possible way, when the earth shakes underneath you, that's something he did not like. That was almost spiritual, like, okay, those were the gods speaking. That's what I need to be afraid of. And that triggered his creative self, and he had to go write."

That morning, Susannah recalls paging through the *Los Angeles Times* with Prince and noting the stark headlines: the growing AIDS crisis, the "Star Wars" anti-missile program, and stories of drug abuse were all plastered across the page. Back home, a street gang called The Disciples had been dominating the pages of the Minneapolis *Star Tribune* due to a high-profile murder trial.

And somewhere deep within Prince's mind, a new story and a new sense of purpose were both taking shape.

*In France, a skinny man*
*Died of a big disease with a little name*
*By chance his girlfriend came across a needle*
*And soon she did the same*
*At home there are 17-year-old boys*
*And their idea of fun*
*Is being in a gang called The Disciples*
*High on crack, totin' a machine gun*

In the span of just a few days, Prince recorded a passionate, pleading tribute to spiritual awakening, "The Cross," and the masterpiece that would eventually become the title and the opening track of his next album, "Sign O' The Times." There was still a long way to go before that album would be complete—over the coming months it would evolve from *Dream Factory* to *Crystal Ball*, snowball to include his *Camille* project, and be chiseled into the two-album set *Sign O' The Times*. When Prince would emerge on the other end of that transformation, his band, The Revolution, would be dissolved, his engagement to Susannah Melvoin called off, and a new group of musicians would be assembled behind him to introduce his new aesthetic and mission to the world.

But in that moment, in that third week of July 1986, the only thing Prince and those around him knew was that he had tapped into something profound, and that he had found a new resolve, even as the world stirred ever more madly outside the studio walls.

As Prince told *Ebony* that year, "When one finds himself, one finds God, and vice versa. You find God and you find yourself."

The last dance for Prince & The Revolution took place in August and early September 1986, when they visited Europe and Japan on the month-long Parade Tour. By this point, the group had expanded from its core lineup of Wendy, Lisa, Matt "Dr. Fink" Fink, Bobby "Bobby Z" Rivkin, and Mark Brown (a.k.a. BrownMark) to include horn players Matt "Atlanta Bliss" Blistan and Eric Leeds, the guitarist Miko Weaver, and dancers Jerome Benton, Greg Brooks, and Wally Safford—an amalgamation of Prince's own band and some of the remaining members of The Family.

Interpersonally, tensions were running high between Prince and his Revolution bandmates. But musically, the band was as tight as ever. As he did on the Purple Rain Tour, Prince used the band's soundchecks each day to try out new mater ial and explore ideas in extended jams, sometimes carrying on until showtime.

"He would work us like it was a rehearsal before a show," remembers Matt Fink. "You'd be up there two hours straight, sometimes a little longer even, either jamming or working out the new arrangement for the show that night. You had to be on your toes. I recorded every sound check with my boombox, and would take it in the dressing room and review what we just did because invariably if we did not, we would tend to not remember things as well."

Prince was in an exploratory mindset, and the European audiences were receptive to the drawn-out moments of exploration and improvisation. "The fans were so enamored with him and so hungry for him, and they respected him so much," LeRoy Bennett recollects. "The European audience is more accepting artistically. Europe—he found a freedom there. He found a spot where he could be himself and be accepted."

"Even though it was sad because it was the closing of the doors of The Revolution—it was heavy in the air—I focused on the vibe in the live shows, and they were incredible," LeRoy continues. "There was a very refreshing side to it all, and I think it was because of the influence of Europe and the South of France and all that stuff had on him. For me it felt like springtime in Europe. I could smell the music; I could feel it. That's what it reminded me of. It was beautiful."

Thanks to the countless hours The Revolution had spent rehearsing with Prince in his warehouse spaces in Minneapolis and out on the road, the band was able to turn on a dime and follow Prince in any direction he chose.

"He would do things that would signal a cue. I remember there were three specific ones that he had for hand signals. You can see those if you look closely enough at [the footage of] the Parade Tour. He was incorporating that kind of stuff with The Revolution," says Matt Fink. "And then any time he would say 'ice cream' we would break into this thing. It was like a musical interlude, and then he'd signal us again, and we'd come out of that and go back to the song."

The "ice cream" groove was such a staple of Prince's rehearsals with The Revolution that it was recorded for posterity and given the title "Soul Psychodelicide." Prince would call out that song and those extended Revolution jams in the lyrics for "Joy In Repetition," recorded earlier that summer: "Live music from a band plays a song called 'Soul Psychodelicide' / The song's a year long and had been playing for months when they walked into the place."

One jam developed during those soundchecks on the Parade Tour was "It's Gonna Be A Beautiful Night." As it evolved from a pre-show workout into a fully formed song, Prince arranged for a recording truck to capture a performance of it at their show at Le Zenith in Paris on August 25, 1986. Just as The Revolution had been recorded debuting "Purple Rain" live at First Avenue in August 1983, at the very moment they crystallized as a band, this live recording of "It's Gonna Be A Beautiful Night" captured the band just before its implosion. (Poetically, Prince would also invite Susannah Melvoin to add additional vocal overdubs to the song on November 22, 1986, at Sunset Sound, in what would be one of their final recording sessions together.) The song was initially intended to be the closing track of his triple album *Crystal Ball* and would appear as the penultimate track on *Sign O' The Times*.

On the final night of the Parade Tour in Yokohama, Japan, Prince chose a symbolic way to close this chapter of his career and bid farewell to The Revolution. "Onstage, he broke his 'Purple Rain' guitar intentionally," Wendy told the *Star Tribune* in 2004. "Me and Lisa looked at each other and went, 'It's over.' He disappeared. Then we got a phone call to meet him at this house he'd rented in Beverly Hills. We had dinner, and he said: 'I can't expect you guys to go where I'm going to go next. I think we've gone as far as we can go. I've got to let you go.' The two of us were like, 'What?' He called Bobby that night too. We were all completely spun out. We thought we'd be around a lot longer. We were ready to be there."

The only core member of The Revolution to remain in Prince's band was Matt Fink. "Boy, that was a tough one for me," Matt says. "I remember getting a call from Prince saying, 'Hey, I've decided to let Bobby and Lisa and Wendy go from the band. You are welcome to stay, but if you left because of this I would understand.' Mark Brown was not fired, but he had already given Prince his notice about six months earlier because he had a record deal on the table. I didn't know what he was thinking really. I just said, 'I have no reason to leave. I have no desire to leave.'

"I said, 'Are you really sure you wanna do this? Come on, this is a really important decision you have to make, and I personally don't feel you should do it,' " Matt continues. "But Prince—you can't talk him out of anything once he makes up his mind. I went back to the other bandmembers after this decision was made, and I just said, 'Guys, I'm really sorry about this. I feel terrible. I'm beside myself.' And they understood. But it was a highly disappointing time for all of us, obviously."

In a statement about the breakup of The Revolution, which was provided to the media by Robyn Riggs of the Howard Bloom Organization, the news was preceded by a quote from Joni Mitchell: "He's driven like an artist. His motivations are growth and experimentation as opposed to formula and hits."

## By the time news of The Revolution's breakup reached the newspapers,

Prince had already become completely consumed with recording new work. He didn't speak directly to the press in this period of transition (after speaking to *Ebony* in the spring of 1986, his next interview wouldn't happen until 1990), but he did briefly reflect on it in the liner notes for his 1998 release *Crystal Ball*.

Writing about the song "Good Love," Prince noted, "This track was recorded during an intense period of musical change 4 Prince – he had disbanded the Revolution and moved 2 LA, booking Sunset Sound Studios – sometimes 4 months at a time. Shockadelica, Feel U Up, and parts of the Black Album were also recorded during this period. Prince was happy during this time and very optimistic about his musical possibilities with a new line-up of musicians, which included Sheila E."

Sunset Sound had long been a favorite workspace for Prince, and in the winter of 1986-1987, it became something of a safe haven from all the disappointment and loss he'd experienced earlier that year.

"These big 18-wheelers would haul all his gear up there, and his crew would spend a day or two turning Studio 3 into Prince's little recording heaven," recalls Coke Johnson, a staff engineer at Sunset Sound who worked closely with Prince alongside Susan Rogers.

"There were scarves that were draped around the studio, and a king-size bed that had a purple satin cover on it. There would be candles that could be lit," Coke continues. "The studio would be stocked with snack foods. He likes Perrier and Evian water. He likes Famous Amos cookies and nacho-cheese Doritos. And we kept a plethora of all those in the break room, which was right across the hall. The whole studio would transform into Prince's environment when he would lock it out for a week. So it felt like home, sounded like home; he was very at home there."

On October 18, 1986, the same day The Revolution's dissolution was made public, Prince recorded "Housequake" at Sunset Sound under the name Camille, a new alter-ego he'd devised that sang in a genderfluid, pitched-up voice. By the end of the month he'd recorded several more in the same voice—including "Rebirth Of The Flesh," "Rockhard In A Funky Place," and "If I Was Your Girlfriend"—and reworked older tracks like "Strange Relationship" and "Feel U Up" into a full album, with the intention of releasing it under the Camille name. He would also create several tracks that would later appear on *The Black Album*, in addition to one-off recordings like the song he hoped would elicit a collaboration with Joni Mitchell, "Emotional Pump."

In that era it took at least two engineers to keep up with Prince's dizzying level of productivity. In addition to Susan Rogers, who traveled between Prince's studios in Minnesota, Los Angeles, and wherever else in the world he wanted to record, Coke Johnson—or "Cousin," as Prince called him—remained stationed at Sunset Sound to work in tandem with Susan or take her place behind the console.

"There were times when he would show up and start recording at three o'clock in the afternoon. He might stop at three o'clock in the morning but he might go 'til three o'clock the next day," Coke says. "Depending on what we were working on and how driven and motivated he was, he would notify me, and I would have 30 minutes to get back to the studio and get it all going for him. I think that I might have recorded over 100, maybe 120, 130 different songs with him that were all viable songs."

"He had a big king-size bed out in the recording space, and he would just say, 'I'll be okay for a bit,' and I would just leave the little studio and go out and play basketball or ping-pong or whatever 'til he came and got me," Coke continues. "A lot of times he would just go pile in on the bed with like a spiral notebook and journal his thoughts—the basis for some of the songs. The minute I would hear him start in on the drums or whatever I'd stick my head back in, and he would either be programming some drums or playing the trap kit out there."

"It pretty much always started with the basic groove of drums, and he would come in and pick up his bass and play a bass line. I'm sure he was singing a melody in his head, but I was not privy to what he was singing in his head. And then he would excuse me from the room again. I hung a big microphone right over the middle of the mixer, and he would have eight tracks where he could record his lead vocal, and he could sit there and punch himself in and out. He would do the lead vocal, and then he would stack in some harmony parts and some little falsetto lines until he got it to where it was kind of a song with an arrangement and a working title. And I'd get in there, and then I would start mixing it all out, and then we would it roll it to a half-inch tape and make a cassette. Sometimes we would do two or three songs a day."

Although Prince's time at Sunset Sound was spent laser-focused on the recording process, Coke remembers getting glimpses of the larger empire that Prince was constructing back home in Minnesota—including the construction of Paisley Park. "We were recording in the studio, and one of the architects showed up with a mockup on a four-foot piece of coroplast that was a mini-scale model of what Paisley Park would look like, with the Coca-Cola glass pyramids on top and all that," Coke says. "And Prince was in the middle of recording, so he didn't even wanna look at it. So the poor guy had to wait out in the break room for hours. That was all part of Prince: It just made the guy wanna work harder because he didn't feel like he was living up to Prince's expectations. I think that was with a lot of people."

Coke says he's worked alongside numerous musical legends, but no one compared to Prince, whose unparalleled work ethic and drive for excellence brought out those qualities in the people around him too. "At no time was he ever not in total control of what was going on around him. He was on top of every detail—from the way he dressed, the way he did his hair, to the instruments he played, the voicing for the vocals— all of it. I did an album with Neil Young, Bob Dylan, all those people. But it wasn't as fun and exciting as Prince. Neil Young was a normal guy. He'd show up late; I could be five minutes late. It wasn't crucial to him. But with Prince, *everything* was crucial. You had to be there. He had to want you there, and you had to be on time with whatever he wanted to do."

At the end of his autumn of hyper-productivity at Sunset Sound, Prince emerged with a dramatically different vision for what his next album would be. *Dream Factory* and *Camille* had both been abandoned as stand-alone records, with some of *Dream Factory* and most of *Camille* funneled into a sprawling, three-disc set called *Crystal Ball*—an album that both literally and figuratively offered Prince a glimpse into a post-Revolution future.

## The relationship between Prince and his label,

Warner Bros. Records, has become the stuff of music industry legend—particularly in regards to the mid-1990s, when Prince waged a public war on the label for stifling the constant outpouring of his music, among other disagreements. But though the label had its perspective on the way Prince's records and projects should be released, things weren't always quite so combative. As Lenny Waronker, the former head of A&R and president of Warner Bros. Records recalls, he and Prince had a warm, if occasionally combative, rapport based on mutual respect.

"I signed him, though there were a lot of other people involved, and he had some trust because I was a producer. I wasn't just a record executive. He didn't see me as that," Lenny says. "And when he came to see me, or if we talked, it was always about *something*; it was something very specific. You rarely talked to him about nothing—hey, how's it going, checking in."

Prince and Lenny had many unforgettable exchanges in their two-decade-long business relationship, but one that leaps out for Lenny immediately is the moment he first heard Prince's massive, three-disc, 22-song album, *Crystal Ball*.

"I remember getting the album and listening to it, or trying to listen to it. Because it was tough, for me anyway. It was just too much," Lenny reminisces. "His management, and the record company outside of me, were freaked out about it. I knew what was going on. He was so competitive, and I think Bruce Springsteen had put out this five-album set [*Live/1975-85*, released on November 10, 1986] and along comes Prince with a three-album set. And it made me angry because it wasn't tight like his great stuff. It was just too much. It became self-indulgent, I thought."

Lenny Waronker remembers sitting down for a meeting with Prince's managers Bob Cavallo, Steve Fargnoli, and Joe Ruffalo, and his longtime colleague and fellow Warner Bros. executive Mo Ostin, and listening to the group of men banter back and forth about how they needed to convince Prince to whittle *Crystal Ball* down to one album. "There's no way you're gonna get him to condense and chop up all of that work and put it into one album," Lenny remembers saying. "And as a matter of fact, if it was a double album it would be great. He's got all the stuff. It just needs to be digestible."

Lenny launched into a passionate explanation about the importance of editing, and making sure things are as tight as can be. "So they looked at me and said, 'You're right. You gotta tell him. We can't articulate it that way,' and I said, 'Aw, Jesus,' because I know what it's like. And so do they. That's why any time they could hand off bad news they'd hand it off. So I said, 'Alright, I'll do it, but I wanna do it my way. I don't wanna go to the studio.' Once I get in the studio he can really hustle you. He's fabulous. He was just fantastic when he did that, and I'd lose it. I just said no, I wanna figure out a way of doing it on my own turf. I said give me until three o'clock tomorrow."

Lenny recalls going out that night and getting home around 11:30 p.m. to a phone call from Steve Fargnoli: "Prince wants to talk to you."

"I said, 'Steve, did you tell him?' He said, 'I had to. He knew about the meeting. He wanted to know what went on.' I said alright. So I called Sunset Sound. They pick up the phone. I said, 'Hi, it's Lenny calling for Prince,' and I got right through. There was no pause, there was nothing. It was just boom, and somebody picks up the phone and says, 'I hear you don't like my album,' which was typical of him. And I said, 'Who told you that? It's not true. The truth is I think the album could be great, but I think it's long. It could be tighter.'

Again, Lenny launched into his poetic explanation about the importance of a good editor, this time adding more details from a biography he'd just read about the famed American book editor Max Perkins. "To this day he's still the most highly regarded of all editors. He was the guy that discovered F. Scott Fitzgerald, and Fitzgerald turned him on to Hemingway and then Thomas Wolff. He had a vision about American literature. Where's the voice of America in the '20s?," Lenny explains. "I was so taken by it that I just lapsed right into it, and I was telling Prince about this guy who was an amazing editor, and he never ever took credit for anything. That wasn't it. It was the author's book. All he wanted to do was be helpful, and he was great at it. I said, 'In this case you're the editor. You have to, I think, tighten it up; make it the best record ever. It's there.' "

"He thought a second and he said, 'You know what, I'm going home to Minneapolis,' and hung up. So I thought, aw, Jesus, not again. Lost the battle. The next day, I got in the office, called a couple people who were A&R producers, and had them come up to the office, and we listened to every goddamn song; I think there were 22 of them. I don't remember if we got it down to 15 or 16. And I called the manager because I was planning to fly to Minneapolis. I said, 'Bob, I need to have my day in court with him. We've got the album—our version of the album.' "

"And he said, 'Well, wait. Prince has been up all night. He's at Sunset Sound editing the album.' And I said, 'Why in the hell didn't you call me?' It was like one o'clock in the afternoon. He said, 'I thought you knew,' because they thought it was like a successful phone call. He said, 'What songs do you have?' So we went through a list of songs, our 16 versus their 16. There were two or three songs that were different, but the difference was no big deal. It would've been a close call either way, and I said, 'We don't have a problem. Let him have his way in this case, because they're really close calls; you can't get hurt.' So that was *Sign O' The Times*."

## In addition to finalizing the track listing and sequencing of *Sign O' The Times*,

Prince was also thinking about another equally important aspect of his pending project: its visual aesthetic. For Prince, evolving his look went much deeper than changing his clothing, hairstyles, or stage props. At the dawn of each new project, he prepared to introduce the world to a whole new Prince.

"One thing I got to realize over the years was that these weren't just fashion statements," says Jeff Katz, who was Prince's primary personal photographer in this era. "It was like each new project was literally a whole new life, a whole new persona; that the music was completely different. The look went along with the music. His demeanor reflected it. These styles were Prince."

"I got a phone call at the end of '86, like I always got," Jeff says. "He would call me, and he would just say in his nice, soft, even voice, 'Hi. You wanna come take my picture?' "

Prince and Jeff had previously collaborated in Malibu, where Jeff photographed The Family for their album; Los Angeles, where he took still photographs on the set of the "Raspberry Beret" video; and in Nice, where he shot the now-iconic black and white photograph of Prince for the cover of *Parade*. This time around, Prince wanted Jeff to meet him in the Twin Cities.

"I had never been to Minnesota," Jeff recollects. "They gave me the address of the warehouse—the Eden Prairie warehouse. And I'm all used to Prince's big stuff, and you just drive into this basic generic industrial park, and walk into his facility, and it was just a big open space. It was like, this is what we're gonna shoot?"

Before Prince had his own complex, he had a series of warehouses, and this particular warehouse on Washington Avenue in Eden Prairie had become such a central workspace that his bandmates and staff even referred to it as an earlier incarnation of Paisley Park. But it had none of the décor and flourishes that Prince's Chanhassen compound would soon have; it was a stark practice space that had been described in Prince's *Rolling Stone* cover story in 1985 as "a concrete barn in an Eden Prairie industrial park."

Prince's only direction for the photo shoot? "We're gonna have to get a lot of stuff in here," as Jeff Katz recalls. "And I was like, 'What kind of stuff?' He goes, 'Oh, just get people to get the stuff in here.' One thing that was clear to me from the minute that I met him was that he really didn't like to be asked 'Why?' or 'What?' I realized he gave you enough information by whatever he was doing. You just had to be really observant."

With that one simple direction—"get a lot of stuff"—everyone around Prince swung into action. "His people, the production people, personal assistants—people just started bringing things in and scattering it all around," Jeff says.

"I said, 'Well, what about the Chanhassen Dinner Theatre?' " remembers Karen Krattinger, Prince's executive assistant and general manager of his PRN Productions. "I went to the Chanhassen Dinner Theatre, and I chose that backdrop, from *Guys And Dolls*."

*Prince with Jeff Katz.*

*Alternate cover image for* Sign O' The Times

"They had this giant backdrop, which said 'Girls, Girls, Girls,' " Jeff affirms. "So they bring it in, they put it up. I'm like, oh my god, this is just unbelievable. This looks like this was tailor-made for this whole thing. I think Prince wanted to buy it, but they were like, 'No, it's gotta be returned for the dinner theatre.' But ultimately the whole stage production was based upon that still photo session."

For Jeff, it was just another example of the beauty that could surface in a moment of pure spontaneity, which was a common occurrence in Prince's fast-paced world. "It all happened, literally, at a moment's notice. From an empty stage in the morning, to the afternoon when all this stuff is being taken from his house, from the recording studio, from storage, from everywhere—and the Chanhassen Dinner Theatre on a Sunday. In like 36 hours that whole thing came up from so many people pulling in."

By the 48th hour of sleepless chaos, Jeff had finished shooting photographs of Prince and various configurations of his new band for the album's artwork and tour book—but he and Prince had one more idea. "I'm standing there by my camera, and there's an apple box. He sits down on it, and his face is right in my lens, and he goes, 'How's this?' And I go, 'Well you gotta move back if you wanna be in focus.' He goes, 'Just shoot it.' It was a 16-second exposure. So I said, 'You're gonna have to sit dead still for me to even have a chance, and he goes, 'Fine.' And he sat there, and I counted off 16, because I knew that if I went and fussed with any kind of a lighting, he just would've walked away, and we would've missed the moment."

"That was the other thing about him: When he was ready to do something, you just did it the best you could with what's available. So I did it. I looked at the Polaroid, and I go, 'Whoa, that's kind cool.' And he goes, 'Yeah, it is.' And so he did it a couple more times, and then he left. And I remember bringing it to Warner Bros., and they thought I was kidding. Like, 'No, no, that's the cover.' And then there it was. What a cover."

## Jeff Katz ended up photographing Prince

at three different locations to capture the variety of images that would be included in the *Sign O' The Times* album artwork and the Sign O' The Times Tour book—and each location speaks to the transition Prince was in the midst of in early 1987.

In addition to photographing the cover at the suburban warehouse where Prince had spent countless hours rehearsing with his now-disbanded projects The Family and The Revolution, Jeff also captured striking portraits of Prince at his new home on Galpin Boulevard in Chanhassen—where he strikes a pensive pose in front of his living room windows—and at his new complex, Paisley Park, which was almost finished.

"We shot, actually, the first photo shoot at Paisley Park," Jeff says. "I don't think the soundstage was complete. I don't think the recording studios were totally complete, but I think one or two of the rehearsal rooms was ready to go. In a rehearsal studio with a background, those were more detailed pictures—because now we're talking about pictures of Prince alone. So now he is everything. He's the subject, he's the background, he's the props, he's everything."

In those earliest days the only functioning spaces at Paisley Park were the offices, the wardrobe department, a little kitchen, and a rehearsal studio that would be known as Studio C. With the paint still drying in other parts of the building, it was in that rehearsal space that Prince began working up his brand-new band and preparing to launch the Sign O' The Times Tour.

Prince's live band included several holdovers from the expanded Revolution lineup—including Prince's longtime keyboardist Matt Fink, saxophonist Eric Leeds, and trumpet player Atlanta Bliss—plus a whole slew of musicians from the Bay Area who had been performing with Sheila E., including Sheila herself on drums, the bassist Levi Seacer, Jr., the guitarist Miko Weaver (who had joined Prince's band during the Parade Tour), and the singer and keyboardist Boni Boyer. Backup dancers Wally Safford and Greg Brooks also had a new performer in their midst on stage: the 19-year-old spitfire Cat Glover, who had just made history the year prior by becoming the first act to earn a perfect four-star rating on *Star Search*.

The band held their first rehearsals in the earliest days of January 1987: an auspicious time to begin anew and feel out an unexplored space.

"When I started with Prince we were in the warehouse, so it took a minute for me to get used to Paisley because it was so massive, and it felt like a big musical hospital," remembers Levi Seacer, Jr. "Prince would say, 'I gotta get this building funky,' so he started adding colors and lights and things, and then eventually it felt like the big warehouse that we were playing at."

The band was working on getting funky too—and infusing their individual personalities into Prince's live presentation. It didn't take long for the new musicians to learn just how tirelessly Prince worked and how high his expectations were for everyone around him. "He used to say, 'If you're not a genius, write it down,' " Levi recalls, chuckling. "Another time he said, 'I might forget what I told you to play, but I will remember that I told you to play something, so I need you to take responsibility for that.' "

"The mantra in that camp was either you can hang or you can't," adds LeRoy Bennett. "And if you can't, you gotta go."

In those days, every person in Prince's orbit had a similar experience: long, sometimes agonizing hours spent caring for every detail of the operation in a fastidious way that honored the discipline Prince poured into his own craft. "His work ethic was above and beyond everybody," insists Rob "Cubby" Colby, Prince's longtime monitor engineer. "I was stepping up my game because I felt like that was what he was expecting us to do, without ever asking us. It was just what you needed to do."

"Imagine Paisley Park in full swing when it opened up," Jeff Katz says. "If a giant could take the roof off, it would be like Santa's little workshop. Every single square inch of that place had someone either at a sewing machine, at a drawing board, at a desk, on a phone, in the recording studio, a photo shoot, a video. It was like we were 100 different ants doing 1,000 different projects all at once."

"He was a tornado, in his own right," declares Karen Krattinger. "That man could keep more people busy 24/7 than anyone I've ever met in my life."

For as tough as Prince could work his employees, he also seemed to thrive on the fresh energy and dynamic of his band—especially when it came to the interplay on stage with his indefatigable new dancer, Cat, his longtime collaborator, Sheila E., or the gospel powerhouse Boni Boyer. Off stage, the new band was finding ways to keep Prince on his toes too.

"Boni was a character," LeRoy recalls. "She was hysterical, and she would not stand for him being the way he was. She stood up to him."

"Boni was reality," says Levi. "Sometimes things could be, let's say, intense. And then Boni would say, 'Oh, what time is lunch?' Just out of nowhere. Prince with those big eyelashes, he's like, 'Excuse me?' And we'd all look at her like, 'Uh-oh, what's Prince gonna say.' And then he would laugh. Like, 'Yeah, okay, I guess I been working you guys. Okay, go to lunch.' "

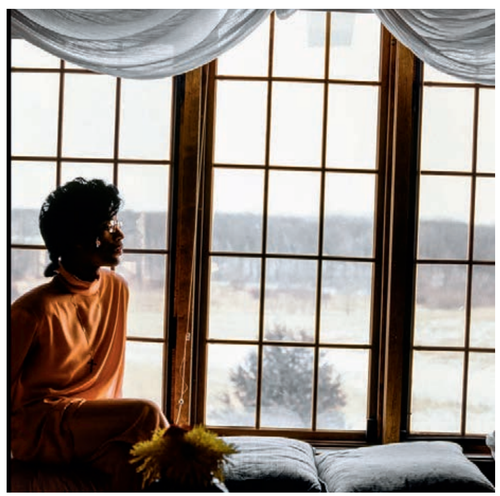
Considering all that came after *Sign O' The Times*, this era of Prince's band was just the first iteration of a constantly evolving, talented, high-energy cast of characters that would be branded the New Power Generation and would continue playing on and off with Prince for the remainder of his career.

"It was a very cohesive, tight group. I have to say, from a musician's standpoint, every bit as good as The Revolution," remarks Matt Fink, reflecting on the *Sign O' The Times*-era band. "And everybody brought their own style to the table and their own way of playing, and they were all great technicians. So you couldn't argue with it. That was just the first incarnation of the NPG—it just kept evolving and evolving."

By the time the truncated Sign O' The Times Tour returned home from Europe, and the band reconvened at Paisley Park to recut performances for the *Sign O' The Times* film, Paisley Park had become the self-contained creative utopia that Prince had always imagined. As *Sign O' The Times* racked up rave reviews, a platinum certification, and a Grammy® nomination for Album of the Year, Prince would close down 1987 with an incredible victory lap: performing his final Sign O' The Times stage show at a New Year's Eve gala at his shiny new complex, backed by a well-oiled band and with one of his musical heroes, Miles Davis, joining him for a historic collaboration in the encore.

With his parents gathered in the front row and a sea of tuxedos and ballgowns swaying in front of him, Prince took a moment to graciously address the crowd. "I can't thank you all enough for coming out and sharing this night with us. It's very important. There's a lot of things I could say about '87, pro and con; mostly pro. But I'm not a speech maker, so I'll do what I do best," he said. And with that, he laid a tender hand on his peach-colored Cloud guitar and elicited harrowing screams of celebration. Just as he predicted, it was strict and wild and pretty.

# THE IMAGES



*Clockwise from left: Eric Leeds, Atlanta Bliss, Wally Safford, Sheila E., Greg Brooks, Matt Fink, Levi Seacer, Jr., Boni Boyer, Miko Weaver, and Cat Glover*

*Left to right: Sheila E., Prince, Cat Glover*

# TONIGHT WE'RE GONNA LOSE OUR SORROW, TONIGHT WE'RE GONNA HAVE SOME FUN

by Susan Rogers

## Those electric purple clouds that precede rain hadn't ionized the studio atmosphere in a long time.

The puffy shirts and happy clouds that swirled around Prince's world during the "Raspberry Beret" days had evaporated. Clouds hovering in the recording studio during *Sign O' The Times* were the indistinct kind that make you feel like your eyes have just opened or are about to close. The feeling of clouds was obvious and unspoken, at least between Prince and his engineer, which was my role on his staff. Anyone observing him every day as I did had the sense that he was gathering his strength while also watching it go. Events he had recently set in motion—the disbanding of The Revolution, his broken engagement with Susannah Melvoin—had not cleared the air in their wake but rather left something more like a fog. The way forward seemed knowable and yet uncertain.

It was Prince's habit to use pen and paper as the place for his thoughts and let his fans be his confessor. He had always written his way forward. If he were in Oz, the yellow bricks that built the road he followed were made up of his songs. He was so prolific in the 1980s that there wasn't time to conceptualize and sketch out next year's artistic statement. He laid the bricks down as needed. In those days his music was as much a determiner of where he was going as it was a record of where he had been. The album's title track, "Sign O' The Times," no doubt reflected that both the external and his own internal world had exploded in ways that needed addressing. He opted not to preach or propose any solutions to these problems; I think he just wanted to talk.

Which was why all the upbeat songs in those days seemed a little strange. Those around him knew he was carrying a heavy heart. Prince was a one-man music factory in spirit and in practice, but The Revolution's absence made their presence all the more felt. In the space they left he needed to rethink his way of arranging, his way of writing, and his way of being alone. That he could do it was certain. Prince had always been lit from within, powerfully enough to have a major label recording contract and eight hit albums before his thirtieth birthday. During the making of *Sign O' The Times*, the inner fire of his twenties was starting to die down, but the unquenchable flame of his genius shone all the brighter for it. But why the optimism? What was tethering the songs of unrestrained joy?

I was a silent partner during the making of *Sign O' The Times*. My job was to make sure there were no technical obstacles preventing his ideas from getting to the multitrack tape, then back again onto a master mix. He didn't need a producer to hold the flashlight to his musical roadmap or an engineer to point out that "The Cross" sped up pretty appallingly. If I ever wanted to argue that he should redo something, it was then. But clearly he heard it and was okay with how he expressed himself. I was pretty familiar with the moods that gave rise to what I called his "Sunday Songs"—songs that we usually did on the band's day off that were often grateful love letters to God, like "The Ladder" on *Around The World In A Day* and "God" from the *Purple Rain* era. I remember how exceptionally happy he was after recording "The Cross;" it seemed as though it had released some buried emotion or solved some problem for him. Prince didn't aim for technical perfection as much as for artistic truth. When the performance gestures were authentic and from the depth of his ability to feel, they were perfect.

The recording of "Housequake" happened on one of those days where what we were making felt at odds with the atmosphere. He was trying out a new look—glasses. There had been a public announcement that The Revolution was no longer Prince's band. The elephant in the room stomped the floor, and it became the seed of a dance track. He talked about what "Housequake" would do in clubs. Gone was the "everyone should be doing this" spirit of his younger self, and in its place was a more worldly, "I'm going this way, follow if you want," attitude. It was subtle, but it was there. It wasn't hard to imagine that somewhere deep inside

him was a song aching to be told, but he wasn't ready to say the words just yet. I wondered to whom he was speaking with the commandment, "Shut up already, damn!"

A running thread throughout *Sign O' The Times* was woven by the love songs and a new, more mature way of expressing them. The two of us recorded "Forever In My Life" at his home in Chanhassen, Minnesota. He played and sang everything on it, as he often did, one instrument and voice at a time. I remember that the session was musically rich but entertainment poor. I was no substitute for Wendy Melvoin's vivaciousness, Susannah's joie de vivre, Lisa Coleman's elegance, or Sunset Sound engineer Peggy Mac's refreshing boldness. My malleability made me useful but also someone on whom it was harder to get a purchase. Perfect for the working hours but insufficient for the fun. He was delighted that he forgot how many bars he had planned for the song's intro and consequently came in two bars late on the lead vocal, after having laid down the backing vocals. He happily shared how great it was when mistakes were better than what you had planned. What was there to say other than, "Yeah, that's cool"? It seemed as though there should be more people there.

We were at home trying out one of dozens of sequences for the album. It's easy to forget that in the days of vinyl, a side could be no more than 17 minutes long. What you imagined musically might not be practical if it would make a side too long or short. Prince would tell me the order he wanted, I'd use the razor blade and splicing tape to piece together master mixes, and we'd listen to how they flowed. Near the end of a side, he asked me to cut in "It." I protested. "It's long," I said. He dipped his head and looked at me slyly, and in his deepest voice said, "I know." That was funny. Those moments of quiet camaraderie were like fresh flowers in a room—something you'd like to have more of but are impractical and short-lived.

But that vocal! That vocal performance on "It." Who could doubt the sincerity of that performance and the love that drove it? "Adore" was another way of saying the same thing. I remember Prince talking about his hopes for how it might do on R&B radio. He had been stung by criticism that he had lost his funkiness, and in the control room he said out loud that this one was for black radio. I had no doubt that it was also for the woman who inspired it.

Prince famously gave away (or nearly did) two of his most successful songs, "Nothing Compares 2 U" and "Kiss." Perhaps because he focused so much on crafting albums, he didn't always realize when he had written a hit. That was not the case with "U Got The Look." Compared to most of the tracks we did then, we spent an exceptional amount of time on recording and rerecording it. It was originally a down-tempo, deep funk groove, but after spending a whole day on it, Prince still wasn't satisfied. The next day he kept the basic rhythm tracks, and we sped up the tape for a faster tempo and started over with the overdubs. Sheena Easton came by Sunset Sound studios to sing the duet. I hung the mic on the other side of the control room glass, and he asked her if she needed to warm up her voice. "No, I'm good; it's always warm," she replied. He looked at me. "You see, Susan. The best singers don't need to warm up or have the lights be a certain way or have some special kind of tea. They're always ready." Couldn't argue with that, but then I hadn't been. Sheena laid down her part with the same speed and perfection Prince did.

As the album came together and the core songs were established, we needed "album cuts" to round it out and make it work as all albums should—a stand-alone art object with a fulfilling emotional arc. Prince asked to have a song I hadn't heard before pulled up from the vault. As soon as we put up the multitrack tape of "I Could Never Take The Place Of Your Man" I recognized the younger Prince who wrote it and wondered why on earth it had languished on a shelf all these years. So many tracks he shelved that could make another artist's career! We recorded guitar to modernize and finish it. The guitar work on this track is a perfect example of what Prince does; he shows up without showing off. You would think that anyone who could play like this would do it on every song. Only Prince could use that level of virtuosity as a party guest and not as the host of the whole shebang. Finishing that track gave me one of those moments where I felt most proud to work for him, considering what sessions were probably like for the artists who were his main competition. Pure Prince: deliver the goods and step back, think about the next delivery.

"The Ballad Of Dorothy Parker" was a narrative song where he told the story of something he had dreamt and the underlying battle with faithfulness that played through it. We had just finished installing a custom-built recording console in his home studio, but we weren't done with the testing. He was too impatient to wait for it. The seed of the song came to him while sleeping, and he needed to record it immediately. As ever, we worked systematically as he laid down one instrument after another and moved on to the vocals. I was getting desperate to get a moment alone with the console. Something was clearly not right. The high-frequency response was way below where it should have been, and with each new overdub my horror was mounting. I wondered if he hadn't heard it or just didn't care. If I were on a witness stand, I couldn't honestly say why I didn't just stop him and ask to check the power supplies, but stopping him when he was on a creative streak would have been like pulling the emergency brake on a train. A sixth sense told me to let him roll. Once we'd finished the final overdub and printed a mix, he gave me instructions for the next session. As he rose to leave the room and head upstairs, he was in a good mood. "I like this console," he said. (Relief, gratitude to the gods of audio, waiting for the other shoe to drop . . .) "But it's kind of dull." I would have laughed out loud, but I didn't want to break the spell. *Of course* he had heard it, but the dark tone suited the dreamy atmosphere the song was describing. I was finally understanding that a musical experience took precedence over a sonic experience for Prince every time.

That was fortunate for the recording of "If I Was Your Girlfriend," where I accidentally had the microphone preamp clicked up one notch too hot. When I heard the distorted lead vocal after he'd finished it, I couldn't decide if I should write out an apology or a will. He never mentioned it. Years later I would apply the same technique deliberately to add toughness to a vocal performance. He taught me that mistakes in art were relative and all in how you frame them. When the building blocks of music are as solid as the ones he used, their arrangement has room to break a few rules. One rare day record executives came to the studio to meet with Prince and discuss the album's future. He asked me in front of them whether I thought "If I Was Your Girlfriend" should be a single and why. I said yes because I had never heard a song where a man said that to a woman. I was wrong about its single potential in the U.S. but later realized the strong consideration he gave to lyrics when deciding what to release. Looking back at the body of work we did together, it is more obvious today than it was then: his lyrics told the truth.

"It's Gonna Be A Beautiful Night" was recorded in a mobile truck in Paris, France, during a live performance with The Revolution at the tail end of the Parade Tour. Back home Prince needed Sheila to rap a poem she had memorized, "The Table And The Chair," by Edward Lear. We were in Los Angeles at Sunset Sound, but Sheila was working east of the Mississippi River. What would be no big deal with today's technology was not easy with what was on hand in 1986. But not impossible. Sunset Sound technicians had transformers allowing us to directly transmit the musical signal down the telephone line to Sheila in her hotel room. She listened to the music in the phone's earpiece and used its microphone to send her part down the wires to us. The biggest challenge was the 500-millisecond delay caused by electrons being asked to annoy one another across so many miles, but that was also solved with a bit of ingenuity. After calculating the precise delay in milliseconds by physically measuring marks on the tape, we did a quick rough mix of the track and sent it to Sheila from another tape that preceded the master tape by that crucial half second. By the time Sheila's performance reached the master tape, it was perfectly in sync. Visionaries like Prince rely on engineering types to manifest what they imagine. He never asked *if* something could be done or how much it would cost. The only answer that mattered was to the question *how fast?*

Opening the vault of memory is like entering a dream world. Some items are out of reach, and some are poorly cataloged or in the wrong order. You see things—still scenes and moving pictures. You hear bits of conversations; you smell the thick mélange of perfume, hair-care products, and stale coffee. You hear the steady clack of his boot heel keeping time on the parquet floor as he plays. But mostly you feel. You know the frozen silence as a song is being mentally fertilized, the pregnancy of its growth, and the tension around its delivery—will it live up to its creator's plans and hopes for it? No matter how funky or ecstatic, every song recorded during the *Sign O' The Times* era was swaddled in the seriousness and focus that Prince always brought to his craft. The songs that made the record were the ones he wanted you to hear *right then*. Other songs emerged later from his vault and many after his passing. He was proud of them all. The joyful spirit of "Play In The Sunshine," "Housequake," and "It's Gonna Be A Beautiful Night" were characteristic of Prince's lyrical tendency to use the pronoun "we" more than "I" and were anchored by his belief that dark times would always be followed by reason.

# THE LYRICS

She got one baby ~~[illegible]~~ ther on the way
It was only last ~~[illegible]~~ when Harold man ran away
She couldn't stop crying 'cause she knew he was gone to stay.
It was 10:35 on a lonely Friday night.
That when I first saw her, ooh, she was lookin' alright.
I asked her if she wanted to dance and she said that all she wanted was a good man and she wanted to know if I thought I was qualified and I said
Baby, don't waste your time, I know what's on your mind
I may be qualified one night stand but I could never take the place of your man!

It hurt me so bad when she told me with tears in her eyes, She was all she ever had and now she wanted to die. She left her with a baby and another on the way and she couldn't stop crying 'cause she knew he was gone to stay

She asked me if we could be friends
and I said oh, no honey, baby that's a dead end. You know and I know that we wouldn't be satisfied.
Baby, you're wasting your time I know what's on your mind
You won't be satisfied with a one night stand and I could never take the place of your man,
but I'll try.
but I'll sure as hell try.



The Ballad of Dorothy Parker.

PRN PRODUCTIONS, INC.

10125 Crosstown Circle • Suite 102 • Eden Prairie • Minnesota 55344

Dorothy was a waitress on the promenade
She worked the night shift.
Dishwater blonde, tall and fine.
She got a lot of tips.
I'd been talking late in a violent room.
Fighting with [illegible] past.
I needed somebody with a quicker wit
Than my own past.
I Ordered fruit cocktail cuz I wasn't so hungry
Dorothy laughed.
She said Sounds like a real man 2 me.
You're cute, let's take a bath.
I said cool but stop leaving my pants on
cuz I'm tryna go with someone you know.
She said sounds like a real man 2 me, mind if
I turn on the radio?
Oh, my favorite song, she said and it was
Joni singing help me, I think I'm

Ballad of D. P. (continued) 2

PRN PRODUCTIONS, INC.

10125 Crosstown Circle • Suite 102 • Eden Prairie • Minnesota 55344

fallin, the phone rang and she said whoever's
calling can't be as cute as u.
Right then & there I knew I was thru. Cuz Little
Miss Dorthy Parker was cool.
My pants were wet thru out, but she didn't see the movie
cuz she hadn't read the book 1st.
Instead she pretended she was blind. An affliction brought
on by a witch's curse.
Dorthy made me laugh, I felt much better
So I went back 2 the violent room.
I took another bath with my pants on,
All the fighting stopped next time I fell
bathe sooner.

# the look

U walked in & I woke up
Never seen such a pretty girl look so tough.
Color u peach Black color me taken aback
(think I) Crucial I want u (Musical verse)
U got the look. U musta took a whole hour
just 2 Make up yo face (Testing time ugly little) Everybody's suspected
but U... are a natural beauty unaffected
Did I say an hour my face is red & stand corrected
Crucial I want u (Musical verse)
U got the look the look u're sho' nuff cookin' in my book
Your face is param— Your body's back a slammin' If love is good u got the look
One look in the look (Type in the heart Boy type) that he/she don't
Throw out a 1st— She won't quench his thirst
& One kiss is all he's asking for
She spins him around His heart is on the ground
He offers her gold in return for a horseback ride
Again I'm denied cuz U
Got the look, U got the look U're sho nuff cookin in my book
Your face is param— Your body's back a slam— If love is good u got the look

Here we are folks The dream we all dream of
Boy versus girl in the world series of love

3B Must & am 2 match She so fuckin crucial
she's a hook a good catch
2 your boogie from the boogie like I swear 2 Good love Hi girl
got → Hips Shake it
Shake it
Shake it
Shake it She got it The look
girls— but do she got good love



& ballet. Would that get
u off. Then tell me
what will. If I was
your girlfriend would
tell me?
Would u let me see you
naked then?
Would u let me give u
a bath.
Would u let me tickle u
so hard
U laugh though
Would u let me massage
u from head to toe
if u want.
I'll do it good I swear I'll
drink every ounce
Then I'll hold u tight &
I'll hold u long and

If I was your girlfriend would u
remember 2 tell me the things
u forget when I was not
If I was your best friend would u
let me take care of u and do all
the things that only a boyfriend can
Sugar Could I wash your hair?
Could I make u breakfast
sometime
Could we go 2 a movie &
cry together
2 me that would be so fine.
If I was your girlfriend
would u let me dance u up
& down the aisle in your
your help before we get it
just that you're helpless but
sometimes those are the things that
be in love is about

If I was your one&only girlfriend
Would u run 2 me if
somebody hurt u even if that
somebody was me?
If I was your girlfriend
sometime I stop in how
happy I think he would
be, please... chorus
could I speak you in
Maybe u think I'm being
a little self centered
It's just that I wanna be all
that 2 u.
Surely he can see... Just I
long 2 be all that u
are 2 me so please
Chorus...

Is it really necessary if
we 2 go out of the house
just because it won't
mattress? We don't have
2 make children 2 make
love. And we don't have
2 make love 2 have an
orgasm. Your body is
what I'm all about can I
suit? Why not? I could
do it because I'm your friend
do it because I'm your
I could undress in front of
u. And when I take off
what shall I do. How can
I make u see that it is cool?
Can u just trust me if I
was your girlfriend u could. Oh
yeah I think so. Listen
if u naked I will dance

together we will stare
at a silence. We will
try 2 imagine what it
look like
yes we will
we will try 2 imagine what
silence look like
yes we will we will
try 2 imagine what
silence looks like
yes we will
we will try

I think about it baby all the time,
Alright
Feels so good, it must be a crime
~~I'm bad so bad I could lose my~~
Alright
I want 2 do it
a baby everyday
Alright

~~Anywhere~~ In a bed, On the stairs
I'll do it anywhere Alright
I wanna grind a baby all the time
Alright
Cuz when we grind baby it's so divine
Alright

~~Don't call me~~
I could be guilty 4 my rowdy Alr.
but I got 2 tell u what is near 2 me.
Alright
With u I swear I'm a nymphomaniac Alright
~~For I think no stroke~~ is ~~sounds like a stroke but it's~~ a natural fact

I wanna do it baby
all
Cuz when we

SLOW LOVE

Young is the night
It's feels so right
~~Now is the time~~ now that you're ~~you must be~~ mine
You must be mine let's take our time
The man is moon smiling
4 he knows what I'm ~~thinking~~ dreaming of
Tonight is the night 4 making Slow love
The gentle breeze, it blows with ease
~~It's in your eyes, Eyes never lie~~
Let's make it slow, just like the wind blows
It'll make it last forever.
A million times wouldn't be enough.
Tonight is the night 4 making Slow love
Slow love, It's so much better when we
take it easy
Slow love It's so much better when we
take our time.
Love is in your eyes. Eyes never lie
Don't rush the feeling ~~Slow but don't it feels~~
You got me reeling
U can see thru race car drivers
Let me show u what I'm made of

46-4

HOT THING

Hot Thing barely 21
looking 4 big fun
" " What's your fantasy?
Hot Thing Do u wanna play with me?

I can't wait 2 get u home (Hot Thing)
Somewhere we can be alone (Hot Thing)
I could read u poetry (Then we)
Then we could make a story of our own.

Hot Thing u should give your folks a call
& tell them you're regain' 2 the crystal ball.
Tell em you're coming home late if u come home at all.
Tell em u found a brand new baby doll.

Hot Thing, baby u dance so good
But by the way that u walk baby, I know u would
And u tell me what u see.
When u smile Are your smiles 4 me?

FUN PRODUCTIONS INC
10152 Glenoaks Blvd • Suite 105 • Sun Valley • Mississippi 38234 • (916) 364-2110



It was 7:45 we were all in line 2 greet the teacher Miss Kathleen
1st was Kevin then came Lucy 3rd in line was me.
~~Cynthia Rose was in back of me~~ ~~I held her hand.~~
~~Cynthia Rose~~
Cynthia All of us were ordinary composed 2 Cynthia Rose
She always stood in back of the line a smile beneath her nose.
Her favorite number was 20 and every single day...
If u asked her what she had 4 breakfast this is what she had 2 say
what she'd say...
Eggs Starfish & ~~coffee~~ maple syrup & jam if u set your head free
My Butterscotch clouds & tangerines under the table
& a side order of ham.
Cynthia wore the ~~cutest~~ prettiest but ~~messy~~ dress different color socks
Sometimes I wondered if the mates were in her lunch.
Well Me & Lucy opened it when Cynthia wasn't around
Lucy cried & I almost died eyes
Chorus
Cynthia had a happy face just like the ones she draws
On every wall in the school
but it's bright
it's 4 a worthy cause.

Chorus out

STARFISH ON A ROL
NEW PARK 91435UL

Shockadelica

The lights go out
The smell of doom
Again is creeping into ~~my~~ little room
The bed on fire
~~my~~ fate is sealed
~~[illegible]~~
~~[illegible]~~
The scene, Camille Shockadelica
~~Hey say~~ ~~She must be a witch~~
Cry she got ~~my~~ mind, body & soul hitched
U need a 2nd opinion but she never
wears a stitch so I just don't
send her home with her U have no
mind of ~~my~~ own) She's got us
tied up with the golden rope
She don't let us play ~~my~~ guitar
When we cried enough she might just let us go
If a nasty side to her Shockadelica
but still makes us big & bigger will
Shockadelica
She's got us in a trance
~~my~~ like, This girl say dance baby baby we dance
U need a 2nd ~~y~~inion but I don't
leave her alone I will her U have a mind
of ~~my~~ own. Shockadelica

138-2

The lights go out
The smell of doom
Again is creeping into your little room
Is this a dream
Or is this real
Or this just a mirage of Indian Hemp Ufal
Shockadelica
She must be a witch
Cry she got your mind, body & soul hitched
U need a 2nd opinion but she never
wears a stitch U don't wanna take
her home. With her U have no
mind of your own. U need somebody to
Shock a delica
She must be with
Get up U're laying on my garter
Nasty bitch
Get up
Shockadelica The feeling
The lonely call
Keeping alive will love U not some
be will go old—
in lust U suffer
in love U grow
Shockadelica The feeling
So one we should not know.



135-3

Adonis & Bathsheba
(In a garden of love)

I am angry in a garden of flowers
Adonis & Bathsheba flew.
All of creation awaits them
Flamingoes stand by (the ~~cuffel~~ blue)
Stream of desire) Exotic rebellion
That parade. Through their heart & mind
They look at one another as much as they don't
I touch as their need I love they are Blind.
As a sandoval gazelle knows what God is to be a
perfect place 2 make love. They undress
as they're running. Bathsheba crying...
Adonis - sweat upon his face.
If them, their is no morning only night (closes eyes)
There is no bed how will they ever... They decide 2 stand
If them. There is only each other & decisions
So grand. There is no bed, how will
they ever... They decide 2 stand.
Adonis & Bathesheba in a garden of flowers a garden of flowers
(flowers) U are the prettiest flowers I've ever seen
Second 2 none, U are no less than anything Maria dream
One has 2 just see U. Behold your lovely face
One doesn't even have 2 touch U 2 feel your warmth grace
Better not 2 have known,
Than 2 have ever known at all.
I can't ever see your petals on the ground. Never will
I see you fall
U are the prettiest flower in the world today.
My only hope and my only prayer is that will stay
that way.
My flowers U will stay that way.

Late at night, When the world's a-sleepin
U are frightened cause power's-a-creepin'
in your room with something you're afraid of
Life or doom is what this feeling made of...
Power Fantastic is in your life
at last and you're a little
apprehensive cuz what it is is what U want
& need.
Minor G- this is the chord of pleasure
It will be played 11 measures
U see fire but you're as cool as ice
U're a liar if u say this isn't nice.
CHORUS
Power →
Power →
Power →



Crystal Ball

Expert lover, my baby Have u ever had a crystal ball? (repeat

As bombs explode around us I take advances on the right
Only thing I can be sure of is the love we make tonight
As ~~valentine~~ cold babies in make-up terrorize the western world
the only thing that matters is love between boys & girl.
Expert lover, my baby ever had a crystal ball?
Undercover no maybe all 4 fun fun 4 all.
To solitons draw words of horror my baby draws pictures of sex
All over the walk in graphic detail - sex.
I cannot remember my baby's voice cuz she speaks 2 me no more
Only the sound of love I prayer echo from the ~~kneeling~~ floor
Dear Jesus save us from temptation
" " save us from hell
Save ~~Father~~ us from the madness that threatens us all
~~Amen~~ Can u hear us, It's hard 2 tell.
In your name we pray.
Expert lover my baby, have u ever had a crystal ball.
Undercover, no maybe all 4 fun fun 4 all.
An elderly couple walk in the park ~~[illegible]~~
My baby licks me fast.
Quietly missiles cut through the dark
Our parents watch against

A ghastly blast levels the man
Faster, baby, faster
The woman dies in the aftermath.
Mathematical gas.
Expert lover, my baby ever had a crystal ball.

Change to
~~Sisters~~ Brothers in the purple underground
~~Quietly~~ Violently no one makes a sound
Suddenly Everyone in the one as can as they loud
Scream bloody murder as the kick drum ~~pounds~~ sounds.
Expert lover, my baby ever had a crystal ball/ Key
~~Chorus~~ Solos ~~guitar drum~~
bass, guitar, ~~sax~~ ~~organ~~ trumpet, organ and sax
Drum Solo
Voice: Expert lover... Undercover...
Everybody can dance like I do, Everybody can dance
Repeat and fade away

FREAK D TIME

The Cocoa Boys

Once on the east side across the river
There was a band called The Cocoa Boys
Their leader was a fellow named Frankie B
He was the coolest cat I ever
Frankie had a golden sound like Miles
And the high part he sounds. Joey played
guitar and Frankie played the bass. 4 people
I mean there were 2, 2 freaky
Every Sunday night on The Main Strip
There was always a battle of the bands
I'm Collinridge, Style 1 a different type
We have a extra hundred in our pockets.
I was in a band called Spider Eye
And boy, we were in sight 4 moral men
Everybody in the band had blonde hair
Natural or otherwise.
There was an argument as 2 who was gonna
go on 1st. I guess you could say The Cocoa Boys were.
Cliff Hughes had a trombone player the size of a house
who considered whooping punkerlikens - fun.
There was fights. The bottles were tossed off, to the
distance. The bands played.
The band was in ecstasy I could sense the practice
smiling, needless 2 say we were sorta scared.
One single light caught a 3 man Horn section walking
through the field door. Their like standard line
Horns heard. Yes I took a step of saxophone & trumpet
& people roared = Cocoa Boys. Pride. They
Cried, people what they need. Chocolate & what u got
We don't give a damn have you heard. Turn the music
up. Turn it all down. We do it right we play the body
Smoke. Uhh Uhh. Can u hear it? Uhh Uhh can u hear
it, Uhh can u hear it Uhh, Uhh. The Cocoa Boys [illegible]

They played 4 30 minute sets but they looked
so hard the crowd could hardly walk.
We knew we had a hit, we knew we needed a
drum. We knew we needed a talk.
They liked my plan. The next to we found
The house lights on & I got in the van
and started the shit...
At the top of my lungs I said "I have a show off"
and fell into a double - pelt.
My cousin hit a drum lick & the band started kicks
We play our bloods best and let the fans do
the pumpin.
Our drummer had a crystal round face his
name - Dave - A stage cry, Hey dance my trip
and he picked up his ... That monster would only fit Tuesday if he
hit that monster right.
Frankie B Yes who need eyes I ears I U know
There's gonna be a ball...
Then me and my boys jump down on the ground
and hit the floor it bounced.
That fifth metal cry crash was getting tired but we
wanted them to register 2 beg.
My cousin jumped on the rim and stared 2 side
We hit up the wooden leg!
The crowd started rockin! We know couldn't lose so we
slapped five 2 ways and did the Kangaroo.
But they said we looked 2 freaky and Cocoa Boys won
but that night cry drove still a Beast. The next day in
school I'd trombone player wasn't around so I just kicked
Frankie ass.
But that was no good cry Then I had big guilt - Fighting the ultimate sin
& The moral of story is - Always do your best & One day u
will surely win. The End

"CRUCIAL" Baby even though I am from a different world
a planet called If I love u — I will
surrender...
Maybe u can rescue me girl girl cuz u got a
a Crystal peach body of the purple gender
I'm ain't saying you're better, baby CHORUS
I'm ain't saying you're not
I'm not saying anything baby, until we stop
playing the 4 H & back
Baby I need a jack of all trades
a Grind body well made & now let's
just say I'm curious (and time has my curiosity)
Crucial - baby I feel a need if it's Crucial - I want the A then Z
If = Crucial I've got 2 find out what u really know
Darling the way u wear your hair is 2
c-cold... I've never seen a cooler frosting on
a cake. Uh so fine not 2 young not 2 old
I mean you like crucial before we could make love we got
~CHORUS
Let's shake this cookie stand if we could go 2 your place jam-
Instrumental piano solo
Enough is enough I got, Besides the wife is no good. So... um
B, you're sorta curious maybe we could... (Horns 5 times)
Breaks down background does chorus voice in the

Look on Inside

This is a cosmic dream
my ~~[illegible]~~ is silo
I see blue & whispered cree
There goes a mermaid oh
swimming up in the sky
Hey did he get there - Oh my
There's nothin' strange
I'm not deranged I only want everyday
2 be or 2 be a cosmic day hey hey hey hey

Walking alone in the dark
I see nothing U see
I could be in a spark
or flying in the deep sea
I wish U'd roll my hand
Then everything would be
/as/ cosmic /girls/ understand
As sure as an elephant U'd see
There's nothing strange
We're not deranged we only want everyday
2 be or 2 be a cosmic day hey hey.

Interlude

racing in a fast car
looking 4 love in the breeze
Every star in the star
Another hug if U please Chorus

inside G f-bass, C, $B^{maj}$, E, $C^{b}$ bass, F, $B^{b}$ min7 $B^{b}$ min7 C min9
$C^{sharp}$ maj

Everything's grand if U understand that
love is a thought away
Every day could be a cosmic day - Vamp



# Big tall Wall

big
I'm gonna build a tall wall baby huh
Stone circle so U can't get out
I'm gonna build a big tall wall
True love is what it's all about
When I see U walking down the street
My heart does a double beat
~~[illegible]~~
like I wanna rap but I can't find the line
that'll groove an angel so ~~fine~~ divine
What is ~~[illegible]~~ dippity-drip
All my cool go slippity slip
I keep trippin on the thought of U
& when I get U-what I'm gonna do... Chorus
If I see U in a restaurant I can't eat, baby
cuz You're all I want.
U make me sweat girl U jerk all my cool
~~[illegible]~~ I feel like a kid in nursery school.
All the others claim ecstacy, All I know is what U do 2 me.
~~[illegible]~~ Got me feelin like the head of state
Come on and hit me baby I don't care.
Chorus
Big tall Wall
Big tall wall
all in ~~[illegible]~~ put yr behind my big tall wall

Everybody Wants What They Don't Got

Everybody wants what they don't got
People always want what they should not
If they got nothin' or if they got a lot
Everybody wants what they don't got

Ooh, I really like what my neighbor's having
Now don't care how long he's been striving
Cause I just want it 'cuz it people thinks
Everybody wants what they don't got.

Sweet Sara Sucatash saw a silk SILVER scarf
Can U Guess what Sweet Sara wants
Used her penny 2 buy a Jack Benny album
Talla stupid jokes nobody got!. Does Sara care? Nope

Chorus

Don't, be decieved by your greedy heart, could be a devil in disguise
Check the ingredients before u start, One day they could change before your very eyes.

Everybody wants what they don't got
" " " " "

Fresh, U know, I really had my eye on that sprinkler system and I was figuring since u don't never use it
I thought maybe I...



# Love & Sex

So look at us 2 children in a grown up world
Playing around with love & sex
look at you out of control in love
with a crazy girl
claiming that I got you under some kinda hex.
and look at me trying my best 2 seduce a
when I know you're already mine.
Surely my darling in a grown up world we'll
could find better use of our time
Love & Sex an emotional merry-go-round
It's like riding a ferris wheel upside down
Everytime I see you my heart just pounds
and my legs go weak
It's so hard 2 speak all I say is I'm under your
spell
hex All I want is u, love & sex.
So check me out. a little bit forward but u know
I be speaking my mind
You're the only thing I wanna do with my time
Girls should be girls but in a grown-up world who wants
2 be non chalant in other words
what I want.
Love & Sex sometimes emotional merry go round

THE MUSIC

## ORIGINAL ALBUM REMASTERED

SIGN O' THE TIMES
PLAY IN THE SUNSHINE
HOUSEQUAKE
THE BALLAD OF DOROTHY PARKER
IT
STARFISH AND COFFEE
SLOW LOVE
HOT THING
FOREVER IN MY LIFE
U GOT THE LOOK
IF I WAS YOUR GIRLFRIEND
STRANGE RELATIONSHIP
I COULD NEVER TAKE THE PLACE OF YOUR MAN
THE CROSS
IT'S GONNA BE A BEAUTIFUL NIGHT
ADORE

PRODUCED, ARRANGED, COMPOSED AND PERFORMED BY PRINCE
SEE ADDITIONAL CREDITS ON SLEEVE

## SINGLE MIXES & EDITS

SIGN O' THE TIMES (Edit)
*Warner 7" single #7-28399*

LA, LA, LA, HE, HE, HEE (Edit)
*(Prince/Sheena Easton)*
*Warner 7" single #7-28399*

LA, LA, LA, HE, HE, HEE (Highly Explosive)
*(Prince/Sheena Easton)*
*Warner 7" single #0-20648*

IF I WAS YOUR GIRLFRIEND (Edit)
*Warner 7" single #7-28334*

SHOCKADELICA
*Warner 7" single #7-28334*

SHOCKADELICA (LONG VERSION)
*Warner 12" single #0-20697*

U GOT THE LOOK (LONG LOOK)
*Warner 12" single #0-20697*

HOUSEQUAKE (EDIT)
*Warner 7" single #7-28289*

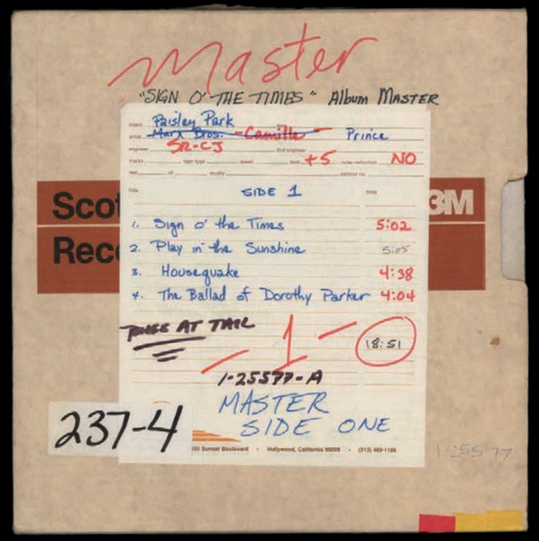
HOUSEQUAKE (7 MINUTES MOQUAKE)
*Warner 12" single #0-20727*

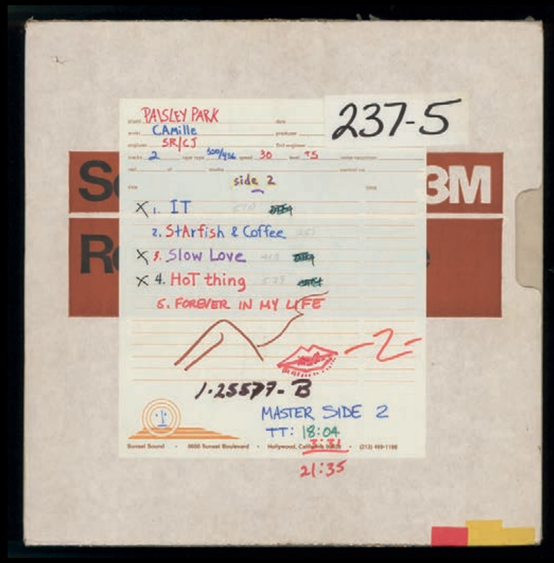
I COULD NEVER TAKE THE PLACE OF YOUR MAN (FADE)
*Warner 7" single #7-28288*

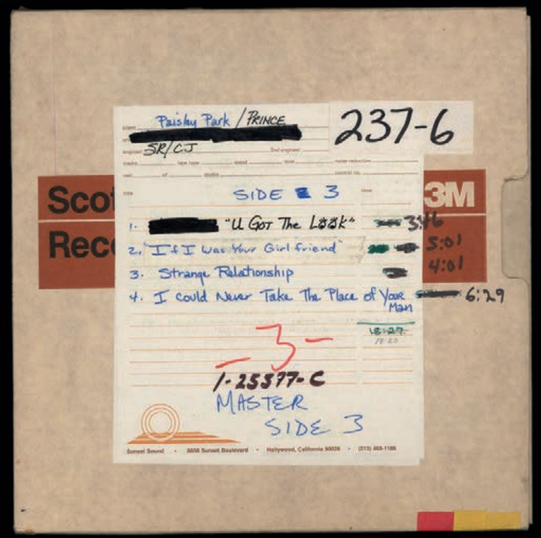
HOT THING (EDIT)
*Warner 7" single #7-28288*

HOT THING (EXTENDED REMIX)
*Warner 12" single #0-20728*

HOT THING (DUB VERSION)
*Warner 12" single #0-20728*



*Master tape boxes for all four sides of* Sign O' The Times

*Master tape reels for all four sides of* Sign O' The Times

# VAULT TRACKS
## Notes by DUANE TUDAHL

> *"I delivered three CDs for* Sign O' The Times. *Because the people at Warner were tired, they came up with reasons why I should be tired too. I don't know if it's their place to talk me into or out of things."*[1] —Prince

By late 1986, as he was compiling songs for his next commercial release—envisioned as a triple album titled *Crystal Ball*—Prince was at a creative and emotional crossroads. Not only had his beloved and road-tested band The Revolution broken up, but his relationship with fiancée Susannah Melvoin was collapsing. With no artistic or psychological safety net, and just over two years after *Purple Rain* had become the biggest success of his career, Prince was a solo artist again, and one working to convince Warner Bros. to release a three-disc set of new music. When the company declined and requested the album be reduced by a third, he was naturally frustrated. "These are the same people who would tell Mozart he writes too many notes," he complained, "or that *Citizen Kane* is a long movie."[2]

Undeterred, Prince dutifully made the requested adjustments and even recorded new music he felt the collection needed. Before *Sign O' The Times* was publicly unveiled as a double album on March 30, 1987, few fans could have predicted it would reveal such personal detail, that they would hear the beating heart of a man clearly grappling with weighty topics. Rarely had Prince allowed this level of access into his carefully guarded world; indeed, the album's intimacy undoubtedly helped propel it to the apex of many critics' year-end "best of" lists.

The journey to this complete body of work has deep roots in Prince's past, but it also exposes where he was at that moment and, perhaps most crucially, where he intended to go. *Purple Rain* sold more, but *Sign O' The Times* will always be considered Prince's masterwork. With this super-deluxe edition, the previously unreleased tracks intended for inclusion on the abandoned Prince & The Revolution album *Dream Factory*, *Camille*, and the original, 1986 three-LP version of *Crystal Ball* are being made available for the first time, in addition to a trove of other first-rate "vault" material from the era.

## I COULD NEVER TAKE THE PLACE OF YOUR MAN (1979 Version)
Hollywood Sound Recorders, Studio A | May 23, 1979
Engineer: Bob Mockler

> *"The most important thing a musician can accomplish is to share that magic, that energy."*[3] —Prince

"I Could Never Take The Place Of Your Man" is the oldest song in this collection, dating back to sessions for Prince's self-titled 1979 album. The basic elements are minimal: live drums and claps, bass, guitar, synth, and nine layers of Prince's voice—his lead blended with multiple layers of background vocals.

The track was eventually retrieved from the vault in June 1986 and rerecorded, with Prince adding a solo and updating the sound. This new version was given a prominent place on the unreleased *Dream Factory* and *Crystal Ball* collections before finally being released on *Sign O' The Times*.

## TEACHER, TEACHER
(1985 Version)
The Complex Studios, Los Angeles, CA | June 18, 1985
Producers: Wendy Melvoin & Lisa Coleman | Engineer: David Tickle

> *"We'd be here in L.A., and he'd send us tapes with a piano and vocal, just an idea, and then we'd produce it. We would do all the instruments and background vocals."*[4] —Lisa Coleman

During this period, Prince was spending a great deal of time in France preparing for his second feature film. While he was away, he'd often have Lisa and Wendy finish his music for him. When he gave them "Teacher, Teacher," a track he'd originally recorded in 1982, it only contained Prince clapping, playing bass, guitars, and drums, and performing all of the vocals. What they added is a testament to how much he trusted and relied on them. His original 16-track recording blended with the additional vocal harmonies, new organ, synth strings, bass, acoustic and electric guitar, Linn LM-1 drums, claps, finger cymbals (introduced to Prince by Lisa's brother David), and the sounds of a calliope over an intro of harpsichord all seamlessly fused together to add a sonic depth to the song.

"Teacher, Teacher" was placed on the early configurations of *Dream Factory* but not included on *Crystal Ball* or *Sign O' The Times*.

## ALL MY DREAMS
Sunset Sound, Studio 3 | April 28, 1985 (tracking)/
August 5, 1986 (updated)
Engineers: "Peggy Mac" McCreary and Susan Rogers

> *"Don't ever lose your dreams."* —Lyrics from "All My Dreams"

Recorded on the same day Prince added his vocals to "Kiss," "All My Dreams" indicates a possible influence of artists like Kid Creole & The Coconuts on his music. Prince seems to be playing the part of a swinging nightclub performer early in the song—a different approach than many of his other vocals from this period. Later in the track, Prince is so experimental with his voice that he slows it down in sections (Wendy and Lisa's chant refers to this as the "double speed playhouse"), and in other parts he sings through a megaphone. The recording features real drums, layered with the new Fairlight keyboard and Clare Fischer's orchestra.

This mix of "All My Dreams" was included in the first assembly of *Parade*, as well as the closing track for multiple configurations of *Dream Factory*, but was ultimately dropped when new music forced it out.

## CAN I PLAY WITH U?
(Featuring Miles Davis)
Sunset Sound, Studio 3 | Recorded on December 26, 1985,
mixed on March 1, 1986
Engineers: Susan Rogers and Coke Johnson

> *"Miles loved good musicians and cool people, but he was also the type of guy to invite Mick Jagger to his house and make him sit outside. He was the type of guy who would tell you to meet him in the dressing room, then be sitting there butt naked. But I loved him."*[5] —Prince

Weeks after a chance meeting with Miles Davis, Prince was so motivated that he wrote and recorded "Can I Play With U?" (with Eric Leeds on sax) hoping to start a musical collaboration with the legendary jazz performer. Warner Bros. was unsurprisingly excited about including this joint effort between two of their highest-profile artists on Davis' forthcoming *Tutu* album. Two months later, Miles added his horn to the song and sent it back for review. Prince retained the trumpet parts but reportedly felt the track wasn't a good fit with the other material on Miles' album and declined to submit it for inclusion.

## WONDERFUL DAY
(Original Version)
Sunset Sound, Studio 3 | January 30, 1986
Engineer: Coke Johnson

> *"I want the biggest shelf in the record store—the most titles. I know they're not all going to sell, but I know somebody's going to buy at least one of each."*[6] —Prince

At the beginning of 1986, Prince was recording practically every day, constantly looking for new inspirations for his songs. He got the idea for "Wonderful Day" on January 28 while scoring *Under The Cherry Moon*. In one scene his character confides his joy to a statue of Venus De Milo. ("Venus, listen. Today is a wonderful day. I think I might be leaving the business soon.")

Two days after the scoring session, Prince quickly expanded the idea to a full song, recording piano, guitar, and synth bass over a bed of synth drums and a real hi hat cymbal. He also reached into his previous bag of tricks by adding the sound of a calliope and drastically speeding up his voice.

For this mix, Prince eliminated the sped-up vocals. This is how the song sounded before he asked Wendy and Lisa to participate on it. Their presence can be heard in the extended version of "Wonderful Day," which is also included in this collection.

Once he began compiling *Dream Factory*, Prince placed "Wonderful Day" on the first side of disc one, apparently recognizing that the spot needed an upbeat number. However, it was eliminated from the album's final configuration.

## STRANGE RELATIONSHIP
(Original Version)
The Complex Studios, Los Angeles, CA | July 1, 1985
Producers: Wendy Melvoin & Lisa Coleman | Engineer: David Tickle

> *"What people were saying about* Sign O' The Times *was there are some great songs on it, and there are some experiments on it. I hate the word 'experiment.' It sounds like something you didn't finish. Well, they have to understand that's the way to have a double record and make it interesting."*[7] —Prince

Once again, Prince relied on Lisa and Wendy to embellish his music, and while working on "Strange Relationship"—a track Prince had written years earlier—they added (Oberheim) OB-2 and Prophet VS keyboards, congas, tambourine, finger cymbals, and appear to have patched a guitar through the keyboard, treating it as an effects pedal in an effort to bring new sounds to him. They added another layer of background vocals, which blended with Prince's, and flavored the song with sitar (from the Fairlight synth) over much of the track. Prince seemed so intrigued with the sound that, during this period, he added it to multiple tracks, including "Adore," "Big Tall Wall," "Crucial," "Mountains," and "The Cross" (although some of these either had the sounds removed or hidden in the final mix).

Prince included "Strange Relationship" on *Dream Factory*, *Camille*, and *Crystal Ball*, but by the time the song was officially released on *Sign O' The Times*, Wendy and Lisa were no longer in The Revolution., and in early November 1986, he removed most of their contributions to the track, including their vocals and sitar. The mix included in this collection features a version that Prince had approved while he was still recording with Wendy and Lisa.

Prince commissioned additional work by Shep Pettibone, and that 1987 remix is also included in this collection.

## VISIONS
Galpin Blvd. home studio | March 10, 1986
Producer: Lisa Coleman | Engineer: Susan Rogers

> *"Lisa is like my sister. She'll play what the average person won't. She'll press two notes with one finger so the chord is a lot larger, things like that. She's more abstract. She's into Joni Mitchell too."*[8] —Prince

When Prince was contemplating his next album, he asked Lisa to record a few two-and-a-half minute instrumental pieces on a piano he'd had installed in his living room, away from his basement studio. "Visions" was an improvisational piece written by Lisa on the spot and recorded directly to tape. Once Prince heard it, he placed it as the first song on his *Dream Factory* album.

The track remained on every configuration, but after The Revolution's breakup, "Visions" and the *Dream Factory* album were shelved.

The song was eventually released as a bonus track under the name "Minneapolis #1" on Wendy and Lisa's third album, *Eroica*.

## THE BALLAD OF DOROTHY PARKER
(With Horns)
Galpin Blvd. home studio | March 13, 1986
Engineer: Susan Rogers

> *"There are no accidents, and if there are, it's up to us to look at them as something else."*[9] —Prince

Prince's new home, state-of-the-art studio had just been installed in his basement, and now he could literally roll out of bed, plug in, and document his dreams—and that is exactly what he did.

Because he was in such a rush to record, Susan Rogers didn't have a chance to test the new setup, and unfortunately (or serendipitously), "The Ballad Of Dorothy Parker" ended up having no high end, which left it feeling slightly dull. What would have normally ruined a performance, instead shows the strength of Prince's songwriting and talent. It wasn't the tools that made his music so vital; it was the man behind the equipment who could tell a detailed musical story like this one and make it timeless despite the failing technology.

*Master tape box, reel, and tracking sheet for "Power Fantastic"*

The track is a tip of the hat to other performers he enjoyed such as Kate Bush and Joni Mitchell, the latter of whom gets namechecked on this song. "I love all Joni's music," explained Prince. "Joni's music should be taught in school, if just from a literature standpoint."[10]

After it was recorded, Prince asked Eric Leeds to add sax to the song. Although that part was eliminated from the mix released on *Sign O' The Times*, the extended version of "The Ballad Of Dorothy Parker" in this collection reflects how it sounded when presented to Prince.

Prince appears to have enjoyed "The Ballad Of Dorothy Parker" so much that it was included on *Dream Factory*, *Crystal Ball*, and *Sign O' The Times*.

## WITNESS 4 THE PROSECUTION
(Version 1)
Galpin Blvd. home studio | March 14, 1986
Engineer: Susan Rogers

> *"We were all in a room, and Prince pressed play and just said, 'Do you like it?' (Laughs) I do remember being in the room singing those background vocals and getting up really high, trying to work that vibrato."*[11] —Lisa Coleman

Prince could work for over 24 hours without stopping, and it wasn't uncommon for him to write and record multiple songs in a single session. Tracking for "Witness 4 The Prosecution" (the title is based on the 1957 Billy Wilder movie starring Tyrone Power and Marlene Dietrich) began on March 14, 1986 (along with "Movie Star" and "A Place In Heaven"), and extended into the following day. Prince created this rocker by starting with a muddy-sounding looped sample from the Fairlight, then blasted through it with a crisp explosion of real drums, plucky bass, and guitar. He also added a choir-like organ deep in the mix, giving it a gospel feel.

On April 15 he asked Lisa, Wendy, and Susannah to embellish several tracks. For "Witness 4 The Prosecution" they added organ and four thick tracks of background vocals and percussion (including tambourine). Atlanta Bliss and Eric Leeds added their horns to the song as well, including a hint of the riff from the *Perry Mason* television series. "That to me was a slam dunk," remembers Leeds. "I mean, it was 'Witness 4 The Prosecution.' I said, 'Yeah, I had to use that. Why not?' To me that was the most obvious thing to do."[12]

Prince apparently loved what everyone added since he kept it in his final mix of the track when it was placed on the various configurations of *Dream Factory*.

## POWER FANTASTIC
(Live In Studio)
Galpin Blvd. home studio | March 19, 1986
Engineer: Susan Rogers

> *" 'Power Fantastic' was a song that the three of us wrote together—Wendy, Prince, and myself."*[13] —Lisa Coleman

"Power Fantastic" is based on "Carousel," an instrumental written and recorded by Wendy and Lisa on June 27, 1985, and handed to Prince, who fleshed out the song with his lyrics. The updated version was tracked in his home, but because of space limitations, the band had to be stationed in several parts of the house: Bobby Z downstairs on the drums, Lisa upstairs on the piano, Wendy on guitar, and Prince singing from the control room. Eric Leeds and Matt "Atlanta Bliss" Blistan added flute and trumpet respectively.

The version included in this collection is the first complete run-through of the song, with Prince giving the band instructions on how he wants it played. His casual tone reveals the intimacy he felt with these musicians and is a glimpse into what it was like to be in the studio when he was focused and relaxed. "That's a great little peek into what we did; that's how we worked," reveals Lisa. "He would be in our headphones and talk us through it."[14]

For the historical record, Miles Davis was not involved in this session despite rumors to the contrary. All trumpet parts were performed exclusively by Atlanta Bliss.

## AND THAT SAYS WHAT?
Galpin Blvd. home studio | March 20, 1986
Engineer: Susan Rogers

> *"I've been recording almost every day of my life, working on a vast number of styles."*[15] —Prince

"And That Says What?" is an instrumental jam similar to the first 15 seconds of Sheila E.'s "Sister Fate." Prince played drums on the track with Wendy on bass, Lisa on piano, Atlanta Bliss on trumpet, Eric Leeds on sax, and Matt Fink behind the keyboards. Prince guided the band through multiple takes of the song, singing and scatting parts he wanted them to perform. The title comes from a comment Prince made at the end of the song when he shouted out, "And that says what?"

This mix was included on the first assembly of *Dream Factory* in late April but had been removed by the time the next configuration was created. It doesn't appear to have been considered for any other projects.

## LOVE AND SEX
Sunset Sound, Studio 3 | January 3, 1986
Engineer: Coke Johnson

> *"More than my songs have to do with sex, they have to do with one human's love for another . . . the need for love, the need for sexuality, basic freedom, equality. I'm afraid these things don't necessarily come out. I think my problem is that my attitude is so sexual that it overshadows anything else."*[16]
> —Prince

Because Prince was constantly working in the studio, it was inevitable he'd repeat himself, and for this song, he actually used the same title as a track he'd recorded two years earlier. This version of "Love And Sex"—which has nothing in common musically with the 1984 recording—was started during a very busy time for Prince. He was editing and creating the score for *Under The Cherry Moon*, recording a jazz-based project called "The Flesh," as well as giving birth to an amazing collection of songs that never found a home. Prince began work on this track by laying down a foundation on his drum kit, to which he added bass, multiple Mirage keyboard tracks, and guitar. Generally, Prince played guitar from the control room, and the results were

recorded in the studio as it was blasted through an amp. The song also features agogo bells, which are a Latin variation of cowbells. The track's pace evokes the feeling of being on the Ferris wheel referenced in the lyrics.

Two months later, Sheila E. would add her own lead vocals since "Love And Sex" was being considered for her third album. Ultimately, though, it was removed and remains unreleased.

## A PLACE IN HEAVEN
(Prince Vocal)
Galpin Blvd. home studio | March 15, 1986,
Lisa's vocals added on April 20, 1986
Engineer: Susan Rogers

> *"Lisa was never an explosive keyboard player, but she was a master of color in her harmonies: I could sing off of what she had with straight soul."*[17] —Prince

Prince tracked "A Place In Heaven" by himself at his home studio using the Fairlight keyboard, synth drums, piano, and a guide vocal for Lisa. A month later, he asked Lisa to replace his voice with hers and requested Wendy add background vocals and blend them with Lisa's.

The version with Lisa's voice was placed on a configuration of *Dream Factory* but was removed when the project morphed into *Crystal Ball*.

## COLORS
Galpin Blvd. home studio | April 18, 1986
Engineer: Susan Rogers

> *"Wendy makes me seem all right in the eyes of people watching. She keeps a smile on her face. When I sneer, she smiles. It's not premeditated; she just does it. It's a good contrast."*[18]
> —Prince

As he had done with Lisa, Prince asked Wendy to record some solo instrumental segments to be used for interludes on *Dream Factory*. She wrote "Colors," and Prince enjoyed it enough to place it as a segue between "Starfish And Coffee" and "In A Large Room With No Light" on the album's June 1986 configuration. It remained on the final July 1986 assembly when "In A Large Room With No Light" was dropped in favor of "I Could Never Take The Place Of Your Man." Although Prince kept "Starfish And Coffee" and "I Could Never Take The Place Of Your Man" for *Crystal Ball* and *Sign O' The Times*, "Colors" was removed once The Revolution dissolved.

## CRYSTAL BALL
(7" Mix)
Galpin Blvd. home studio | April 17, 1986
Engineer: Susan Rogers

> *"The song 'Crystal Ball' was written in a deepbluefunk depression as Prince pondered his future in a music business that had become more business than music. His only solace during that time was his continuing search 4 a soul mate."*[19]
> —*Crystal Ball* CD booklet

World events would often find their way into Prince's songs. Whether it was "Ronnie Talk To Russia" or "Sign O' The Times," realities of the world outside of his tight-knit circle could provide creative inspiration. "Crystal Ball" can be traced back to the U.S. bombing of Libya on April 15, 1986. Prince raced back to America from France, where he was working on *Under The Cherry Moon*. Once he was home with Susannah Melvoin, he started recording this song, inviting her to participate in a variety of ways, including adding her background vocals. Clare Fischer was asked to record an orchestral backing for the track, and Prince seemed to enjoy what he had done so much that parts of it were used during the intermission of his Lovesexy Tour in 1988.

The song inspired an entire album of the same name, but plans for that collection were shelved, and the project became *Sign O' The Times*.

## BIG TALL WALL
(Version 1)
Galpin Blvd. home studio | April 18, 1986
Engineer: Susan Rogers

> *"Music is healing. Some secrets r so dark they have 2 b turned in2 song 1st b4 one can even begin 2 unpack them."*[20]
> —Prince

April 1986 was pivotal for Prince. He had just released *Parade*, started a tour to promote it, and was wrapping up *Under The Cherry Moon*, as well as recording music for his next project, *Dream Factory*. With all the pressure, something had to give, and that ended up being his relationship with his fiancée Susannah Melvoin. They had shared his home, but he asked her to move out and into an apartment. Often in his life, he chronicled his inner thoughts in music, and "Big Tall Wall" was written about his views on her being relocated.

"I'm going to build a big, tall wall. Stone circle so you can't get out," according to his lyrics. "True love is what it's all about." Prince's words reveal contradicting views about their relationship, exposing how he likely imagined creating a place for Susannah to be away from him but also recognizing he was turning it into a prison that made it impossible for her to leave him . . . in the name of love.

"Big Tall Wall" was included on a configuration of *Dream Factory* but was dropped as the project expanded. In 1987, the song was rerecorded from scratch. Both versions were mixed with Prince's supervision and are included in this collection.



## NEVAEH NI ECALP A
Galpin Blvd. home studio | April 20, 1986
Engineer: Susan Rogers

> *"All of my songs are an extension of me, and any one song couldn't have been written without the other. And just like children, I wouldn't place any above the other."*[21] —Prince

Prince had just been playing around with the sounds of backwards drumming on "Starfish And Coffee," and while working on that track's mix, he decided to experiment with Lisa's recently recorded vocals for "A Place In Heaven." Removing most of the music from the song and flipping the tape around created a texture he'd never fully used on any of his released music. An additional keyboard bed was recorded for the track, creating an ethereal foundation showcasing Lisa's lead vocal and Wendy's background vocals. The title "Nevaeh Ni Ecalp A" is a playful backwards spelling of "A Place In Heaven."

When the track was added as an untitled segue to "Dream Factory," it contained several additional embellishments, including Wendy and Lisa speaking like Valley Girls being carded outside of a nightclub and a few chants from "Witness 4 The Prosecution."

This never-before-heard mix by Prince is an early version of the song without those additional elements.

## IN A LARGE ROOM WITH NO LIGHT
Sunset Sound, Studio 3 | May 4, 1986
Engineers: David Z and Coke Johnson

> *" 'In A Large Room With No Light' happens to be one of my favorite songs Prince ever did. Maybe because it was Wendy and Lisa's song. I love their music, plus it was just cool, and it went into a different time signature at the end, and Sheila played her ass off on it."*[22] —Eric Leeds

During late spring of 1986, Prince was working on a number of jazz-based jams with practically everyone he invited into the studio. For this session, Sheila, Wendy, Lisa, Levi Seacer, Norbert Stachel, Eric Leeds, and Atlanta Bliss joined him to work on "In A Large Room With No Light," which was based on a jam by Lisa and Wendy.

Prince generally recorded alone, but when he relied on other musicians, as he did with "In A Large Room With No Light," the combined DNA brought out unexpected magic. They made several attempts before Prince apparently felt they'd realized the track's potential. After multiple overdubs consisting of congas, agogo bells, the Linn LM-1 drum, and background vocals (including Wendy, Lisa, and Sheila singing the "sha-la-la" chorus), Prince placed the song on one of the configurations of *Dream Factory*.

According to Prince, this was one of the tracks he'd considered adding to the unreleased *Roadhouse Garden* album by Prince & The Revolution.

## EGGPLANT (Original Prince Vocal)/TRAIN
Galpin Blvd. home studio | July 7, 1986
Engineer: Susan Rogers | Assistant Engineer: Todd Herreman

> *"[Comedians] have had a great deal of effect on my music. It was always a challenge to be funny in music. It was always a challenge to have some sort of humor for a song and to make somebody feel good. That's the biggest challenge."*[23] —Prince

One of the unique things about Prince was that when he recorded by himself, the tone of his music directly reflected his frame of mind, not for the entire session, but for that moment. His mood could stretch wildly from the playful tone of "Eggplant" to the mature loneliness of "Train," revealing the undeniable range of his music. Two very different songs during the same session.

"Eggplant" was recorded as if he were warning a friend to avoid a certain type of woman, calling into question her vanity and intelligence. Prince would eventually bring Wendy and Lisa in to add their talents to the track. The version in this collection reflects how Prince originally recorded it, including horn embellishments he requested from Eric Leeds and Atlanta Bliss.

Conversely, "Train" is a brokenhearted love song about saying goodbye to a partner. This Fairlight and D-50-heavy track features the same train sound effect he'd used on previous songs (including "All My Dreams" and "Roadhouse Garden"). "Train" was added to the lineup of *Dream Factory* but was removed when the project shifted to *Crystal Ball*.

Mavis Staples eventually replaced Prince's vocals with her own, and the song was included on her 1989 *Time Waits For No One* album.

## IT AIN'T OVER 'TIL THE FAT LADY SINGS
Galpin Blvd. home studio | July 9, 1986
Engineer: Susan Rogers | Assistant Engineer: Todd Herreman

> *"It's hard to hear this music played complete in my head and not be able to get it out. If I don't get it out, it won't exist on earth. I can't ignore what I hear in my head."*[24] —Prince

While Paisley Park Studios was being built, Prince was recording an abundance of songs in his home studio. With Lisa upstairs on his grand piano, Prince had Atlanta Bliss, Eric Leeds, and Wendy Melvoin run through several takes of "It Ain't Over 'Til The Fat Lady Sings." The first attempt resulted in a much thinner-sounding track, but that was quickly adjusted. By the time the band performed the fourth take, Prince seemed pleased with the instrumental and overdubbed a few additional elements to the song before he felt it was complete.

Clare Fischer wrote and arranged the orchestral parts, and recorded them on August 18, 1986.

## EVERYBODY WANT WHAT THEY DON'T GOT
Sunset Sound, Studio 3 | July 13, 1986
Engineers: Coke Johnson and Susan Rogers

> *"[My father] preaches all the time: 'Strive to be different. It's OK to be different.' "*[25] —Prince

Recorded during the same session as "The Cross," "Everybody Want What They Don't Got" is another example of Prince's scope. While "The Cross" is one of his most serious and profound songs about his spiritual beliefs, "Everybody Want What They Don't Got" is a light, humorous pop song that references the Bible's Tenth Commandment: Thou shall not covet. Calling out whimsical names like "Sweet Sara Sucatash" [sic], Prince also employs

sound effects (car horn, brakes skidding, and bells), Fairlight and Mirage keyboards, his Epiphone guitar, and nine layers of vocals over a solid bedrock of real drums as he sings about keeping your "greedy heart" in check. This mix was supervised by Prince.

"Everybody Want What They Don't Got" doesn't appear on any configuration of *Dream Factory*, *Crystal Ball*, or *Sign O' The Times*.

## BLANCHE

Sunset Sound, Studio 3 | July 16, 1986
Engineer: Coke Johnson

> *"I have everything on tape, including all the informal jams. I record everything I do, just like Jimi Hendrix did. And eventually a lot of it will be released."*[26] —Prince

On the day Prince recorded "Sign O' The Times"—his philosophical answer to Marvin Gaye's "What's Going On"—he also worked on "Blanche," a guitar/bass/drums/keyboard groove that he combined with a playful rhyme. Once again, Prince controlled the mix included in this collection. Although the lyrics namecheck "Blanche" and "Stanley," it has nothing to do with *A Streetcar Named Desire*.

"Blanche" was not included on any configuration of *Dream Factory*, *Crystal Ball*, or *Sign O' The Times*.

## SOUL PSYCHODELICIDE

(1986 Master)
Washington Avenue Warehouse | July 22, 1986
Engineer: Susan Rogers

> *"Inside the band there's a famous jam called 'Ice Cream.' When Prince was in a good mood, or we were having a good show, he would sometimes just run to the microphone and scream, 'Ice Cream!' and that was a cue for us to go into this particular jam thing. And that's never been released or heard or really known."*[27] —Lisa Coleman

Most of the unreleased tracks in this collection are actual songs, but "Soul Psychodelicide" is more of a band workout. Although the title was referenced in lyrics for "Joy In Repetition"—which was recorded on July 17—it was probably inspired by a combination of outrageous titles by Parliament-Funkadelic and The Chambers Brothers' 1967 release "Time Has Come Today," which includes the phrase "my soul has been psychedelicized."

"Soul Psychodelicide" finds Prince jamming with the expanded Revolution (Wendy, Lisa, Matt, Bobby, Mark, Eric, Atlanta Bliss, Miko Weaver, Greg Brooks, Wally Safford, and Jerome Benton) as they prepared for an upcoming pair of gigs at Madison Square Garden and a tour of Europe and Japan (The Revolution's final shows with Prince). The track is a snapshot of what Prince and his band were like during this period: focused, playful, and dripping with funk.

The 1986 version of "Soul Psychodelicide" was not included on any configuration of *Dream Factory*, *Crystal Ball*, or *Sign O' The Times*.

## THE BALL

Washington Avenue Warehouse | July 25, 1986
Engineer: Susan Rogers | Assistant Engineer: Todd Herreman

> *"I feel if I can please myself musically, then I can please others too."*[28] —Prince

"The Ball" is an example of Prince seeming to enjoy a song so much he ended up repurposing it for another project. This densely layered, Fairlight-based track includes finger cymbals, backwards guitar, multiple layers of background vocals, and an effect on Prince's voice he referred to as "space voice harmonizer," which created a companion piece for "Crystal Ball." Prince supervised this mix, and it was featured on the three-disc *Crystal Ball*, but was eliminated once that project was reduced by a third, a logical decision considering how many times the phrase "crystal ball" is mentioned.

The following year Prince reworked the song as "Eye No" for his *Lovesexy* album.

## ADONIS AND BATHSHEBA

Galpin Blvd. home studio | July 27, 1986
Engineer: Susan Rogers | Assistant Engineer: Todd Herreman

> *"One thing I ain't gonna run out of is music."*[29] —Prince

Prince recorded "Adonis And Bathsheba" in his home studio initially as a solo track using real drums, Fairlight keyboards (including harp and triangle), guitar, bass, and several layers of background vocals. He then asked Eric Leeds and Atlanta Bliss to add sax, flute, flugelhorn, and trumpet later that same day.

"Adonis And Bathsheba" never appeared on any configuration of *Dream Factory*, *Crystal Ball*, or *Sign O' The Times*, but Prince apparently enjoyed the lyrics enough to have them published in his only issue of *10,000* magazine, which was sold exclusively at the NPG Stores.

## FOREVER IN MY LIFE

(Early Vocal Run-Through)
Galpin Blvd. home studio | August 8, 1986
Engineer: Susan Rogers

> *Q: "What was your inspiration for the song 'Forever In My Life?' "*
> *Prince: "Susannah. She knows."*[30]

On "Forever In My Life," Prince is lowering his guard and exposing his vulnerability. He was engaged to Susannah Melvoin, but often struggled to find the proper place for her in his life. As he'd done many times before, he wrapped himself in the safety of a song instead of expressing it directly. Based on a simple recording he'd made with his acoustic guitar, Prince expanded on it with drums, bass, a few light guitar parts, and multiple layers of his vocals (including a scratch track that was not featured in the original release), turning the song into one of his most intimate expressions of love.

Usually when Prince recorded vocals, he'd ask to be alone, but for this track, he allowed Susan Rogers to stay in the studio. The result is an even more personal declaration of honest love for his fiancée.

## CRUCIAL

(Alternate Lyrics)
Galpin Blvd. home studio | September 13, 1986
Engineer: Susan Rogers

> *"A good ballad should always put U in the mood 4 making love."*[31] —Prince

*Sign O' The Times* can be divided into two groups of songs: those recorded during his time with The Revolution and those after their final show. Of the 16 tracks on the released album, 11 were from the former period, which means in many ways, *Sign O' The Times* was the final album for Prince & The Revolution, despite their absence on the album cover.

"Crucial" started off as a rough, minute-long piano demo with only a few scattered words, but with Prince's inspired passion it was turned into one of his most beautiful reflections of love for his partner. "Crucial" was released on his 1996 *Crystal Ball* CD, but this newly discovered take of the song contains the original lyrics that haven't been heard since they were recorded. This early version showcases the way Prince originally intended the song to sound. Although it doesn't include Eric Leeds' iconic sax recorded months later, it features Clare Fischer's strings, which always added a layer of sophistication to whatever he touched.

"Crucial" was removed from the final version of *Sign O' The Times* (likely replaced by "Adore"), but the title was mentioned in "U Got The Look."

## THE COCOA BOYS

Galpin Blvd. home studio | September 14, 1986
Engineer: Susan Rogers

> *"I always record the drums first—that's real important. I like to record fast. Sometimes the mics aren't perfectly placed or the tuning isn't right. It's just a feel thing. One of my strengths is, when I'm playing it all myself, I can make it sound like a total band when I'm done."*[32] —Prince

During this post *Purple Rain* period, Prince proposed several ideas for follow-up film projects and stage plays. "The Cocoa Boys" (occasionally listed as "The Coco Boys") was the title track for a project on which he was focused, although it never went further than a few songs. The lyrics are literally the template for the film, listing the characters (Joey Coco, a nom de plume Prince used during this era, and his brother Frankie) and their story. The lyrics also include ideas that would be found on "It's Gonna Be A Beautiful Night" ("We are beautiful, it's gonna be a beautiful night") and on *Lovesexy's* "Positivity" ("All the boys, and all the girls, you are the new kings of the world").

Even though the song had been worked on while he was still performing with The Revolution, this version was a solo creation tracked after the Parade Tour. He recorded "Cocoa Boys" twice in one day, first using real drums as the song's foundation, and then re-tracking it using Linn LM-1 drums. Prince supervised the mix of the second version, which is included here.

"The Cocoa Boys" was never included in any configuration of *Sign O' The Times*, *Crystal Ball*, or *Dream Factory*.

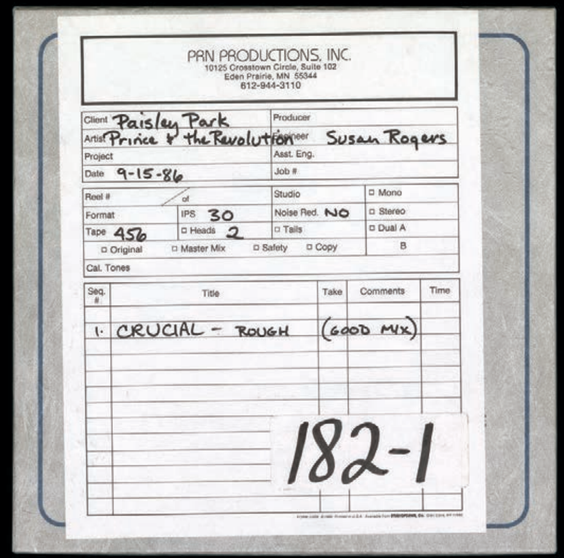
## WHEN THE DAWN OF THE MORNING COMES

Galpin Blvd. home studio | September 29, 1986
Engineer: Susan Rogers | Assistant Engineer: Todd Herreman

> *LARRY KING: "How would you describe your music? What idiom would you put it in?"*
>
> *THE ARTIST: "The only thing I could think of, because I really don't like categories, but the only thing I could think of is 'inspirational.' And I think music that is from the heart falls right into that category—people who really feel what it is that they're doing. And ultimately all music is or can be inspirational."*[33]

While Prince was recording songs for Madhouse's debut album, *8*, he created a gospel-type jam based on a slow ballad he'd written at the piano and recorded on his boombox. He changed the song's pace by building a bed of aggressive drums and filling it in with handclaps, bass, guitar, piano, and a combination of (Oberheim) OB-8, Mirage, and Fairlight synths. Hidden behind this wall of sound are six layers of background vocals that fashioned a choir, giving the track a church-revival feel. "When The Dawn Of The Morning Comes" is a brilliant example of what one man alone in the studio can accomplish.

Days after this full version was tracked, Prince would edit a minute out of the song. This is the complete recording and mix from the first day in the studio as it flowed out of him.


PRN PRODUCTIONS, INC.
10125 Crosstown Circle, Suite 102
Eden Prairie, MN 55344
612-944-3110

Client Paisley Park — Producer
Artist Prince & the Revolution — Engineer Susan Rogers
Project — Asst. Eng.
Date 9-15-86 — Job #

Reel # — of — Studio — ☐ Mono
Format — IPS 30 — Noise Red. NO — ☐ Stereo
Tape 456 — ☐ Heads 2 — ☐ Tails — ☐ Dual A
☐ Original ☐ Master Mix ☐ Safety ☐ Copy — B
Cal. Tones

| Seq. # | Title | Take | Comments | Time |
|---|---|---|---|---|
| 1. | CRUCIAL - ROUGH | | (GOOD MIX) | |

182-1

## WITNESS 4 THE PROSECUTION
(Version 2)
Sunset Sound, Studio 3 | October 6, 1986
Engineer: Coke Johnson

> *"It is important that you believe in yourself. I do musically: I go into the studio, and I believe in what I'm doing, and the people around me believe in what they're doing. It's a group effort. And it's very fulfilling."*[34] —Prince

When country music artist Deborah Allen asked Prince if he could write a song for her, he decided to rework "Witness 4 The Prosecution" instead. The original track includes contributions from The Revolution, but this rerecorded version is almost exclusively Prince (with the exception of Eric Leeds and Atlanta Bliss on sax and trumpet respectively), and it includes at least five different Fairlight keyboard tracks and seven layers of Prince's own background vocals. Prince decided to keep the song and would instead offer her "Telepathy," which had been recorded and mixed on the same date.

This second version of "Witness 4 The Prosecution" was never placed on any configuration of *Sign O' The Times*, *Crystal Ball*, or *Dream Factory*.

## IT BE'S LIKE THAT SOMETIMES
Sunset Sound, Studio 3 | October 11, 1986
Engineers: Susan Rogers and Coke Johnson

> *"By the time I pick up an instrument, be it the keyboard, the guitar, the bass, whatever, I've already heard the whole song in my head. All I'm doing at that point is committing it to music. If you trust that there's a God and let Him do His thing through you, the songs come."*[35] —Prince

*Lovesexy* was Prince's first album recorded entirely after Paisley Park opened in 1987, but the seeds for several of those songs were planted earlier. "It Be's Like That Sometimes" started as a simple track with just synth drums, bass, keyboards, guitar, and Prince's lead vocals. The song was not attached to any project. It is a testament to his focused talent that he could take something he'd quickly put together on his own and turn it into the title track for his *Lovesexy* album.

## EMOTIONAL PUMP
Sunset Sound, Studio 3 | October 16, 1986
Engineers: Susan Rogers and Coke Johnson

> *"I know him, and we've had abortive attempts to work together. He sent me a song to sing, but I said, 'I can't do it, I'm not used to singing things I can't understand.' It was called 'Emotional Pump,' and the first line was, 'You are my emotional pump, you make my body jump.' It's quite a good song, but it's probably a hit for someone else."*[36] —Joni Mitchell

Ever since he was young, Prince loved Joni Mitchell's music, mentioning her by name (and her song "Help Me") on "The Ballad Of Dorothy Parker." "She taught me a lot about color and sound," expressed Prince, "and to her, I'm very grateful."[37] Earlier in the year she had joined him onstage, and he wanted to work with her; he wrote "Emotional Pump" with her in mind. Alas, Joni respectfully declined the song, and it has remained in the vault since.

## REBIRTH OF THE FLESH
(Original Outro)
Sunset Sound, Studio 3 | October 28, 1986
Engineers: Susan Rogers and Coke Johnson

> *"There is so much great, unreleased material from Prince. We would work all day and night long, and then he would be up the next morning ready to do it all over again."*[38]
> —Susan Rogers

Prince was in a period of rediscovery. A few days before this session, he had announced that The Revolution was officially disbanded, and he seemed to be finding his path forward once again. Recorded on the same day as "Rockhard In A Funky Place," "Rebirth Of The Flesh" is an energetic song proclaiming this new journey and his renewed musical focus, with lyrics like "It ain't about the money, we just wanna play" in his sped up "Camille" voice.

The title of the track is likely inspired by his own spiritual rejuvenation, but also Miles Davis' 1957 album *Birth Of The Cool*.

"Rebirth Of The Flesh" was placed on Prince's *Camille* and *Crystal Ball* projects, but the full studio version remained unreleased until now. This collection includes the very rare longer version with additional lyrics that were edited out and the original ending Prince had intended for the song.

## COSMIC DAY
Sunset Sound, Studio 3 | November 15, 1986
Engineers: Susan Rogers and Coke Johnson

> *"In my fantasy world, I always live far away from the public at large, usually on a mountain, sometimes a cloud, and even in an underwater cave. (How that was accomplished was never divulged, but somehow it worked out.)"*[39] —Prince

"Cosmic Day" is possibly the biggest "Holy Grail" in this collection. The song had floated among music collectors as a small snippet, but the full version reveals Prince at his most psychedelic. From the race-car-ignition intro to the screaming-guitar finale, Prince sings about Mermen in the sky and flying in the deep sea, and he does it all aggressively and unapologetically. The main riff has Prince bending the lead line from George Harrison's "What Is Life?" into one of the hardest rockers in this collection. Using his "Camille" voice for the track, Prince blends synth and real drums, guitars, and several keyboard portions, as well as a thick orchestral layer composed by Clare Fischer, which adds to the ethereal surrealism of the song.

Although "Cosmic Day" doesn't appear on any configurations of *Crystal Ball* or *Sign O' The Times*, elements from Fischer's orchestral configurations were later used by Prince in 1988 during the Lovesexy Tour intermission.



## WALKIN' IN GLORY
Sunset Sound, Studio 3 | December 7, 1986
Engineers: Susan Rogers and Coke Johnson

> *"Music—through all my life has been my best friend, but God has been my psychiatrist."*[40] —Prince

Prince would often write and record a spiritual song after creating something else that could be seen as vulgar, seemingly as a plea for redemption. His blending of the perverse and profound can be heard on many tracks, including "Controversy" and "Darling Nikki." "Walkin' In Glory" was recorded on the same day as "Bob George," so it seems very likely that this synth-based, gospel-styled song was a direct response to that *Black Album* track and all of its comical violence.

"Walkin' In Glory" was not included in any configuration of *Dream Factory*, *Crystal Ball*, or *Sign O' The Times*.

## WALLY
Galpin Blvd. home studio | December 30, 1986
Engineer: Susan Rogers

> *"I was wondering when the sorrow song was going to come because after The Revolution broke up, I knew he was sad, and we're doing all this dance stuff like "Housequake" and all that fun, funky stuff. I'm just thinking, dude, when are you going to tell me the truth?"*[41] —Susan Rogers

Prince and Susannah Melvoin had broken up for the last time. Their engagement was off, and her heart was no longer his. He was in a losing battle with Warner Bros. to release a three-disc set and seemed to be at an emotional breaking point. The music and some of the lyrics for "Wally" were based on a very rough piano demo he'd recently recorded—about a man whose partner has left him—called "Babyless." The rest of the song was inspired by a conversation he'd had with his bodyguard, Wally Safford. Prince recorded the track on December 28, alone in the studio with his engineer Susan Rogers. "I thought it was the greatest thing he had ever done, and I ached for him to be this honest."[42]

Sadly, Prince apparently erased that version, likely feeling it was too personal. He rerecorded the song two days later, changing the tone to reveal less inner conflict. This is the rerecorded version.

## I NEED A MAN
Washington Avenue Warehouse | January 22, 1987
Engineer: Susan Rogers

> *"He had seen my show at the Beverly Theater, in L.A., in December of '86, and he called me up and said he was interested in working with me."*[43] —Bonnie Raitt

Paisley Park Studios was still months away from being completed, but Paisley Park Records was in full swing when Prince reached out to Grammy nominee Bonnie Raitt after seeing her perform. He hoped to work with her, and "I Need A Man" was the first of four songs he suggested to her.

The track was originally recorded for The Hookers (an early version of Vanity 6) in August 1981, but it was completely redone for Raitt, with an updated sound that included live drums, Fairlight and Mirage synths, as well as sax and trumpet. Raitt would add her voice (and slide guitar) on April 3, 1987, but when their project fell apart, "I Need A Man" was placed back in the vault.

## PROMISE TO BE TRUE
Washington Avenue Warehouse | January 25, 1987
Engineer: Susan Rogers

> *"Those sessions [with Bonnie Raitt] were kicking! There was no particular reason it didn't come out. I was just working on a lot of things at the same time, and I didn't give myself enough time to work with her."*[44] —Prince

Despite rehearsing almost nonstop with his new band for the upcoming Sign O' The Times Tour, Prince seemed very focused—at least in the short term—on collaborating with Raitt. It appears that because of his limited schedule, he relied on songs he'd already recorded, including "Promise To Be True," which was originally tracked in April 1983 for Vanity 6 and Dez Dickerson. Once again, the song was completely rerecorded with live drums, piano, guitar, bass, sax, trumpet, and trombone. The updated lyrics were adjusted to represent a female point of view, including a number of references to men being dogs.

The track was never used on another project, but would have fit very well on one of the albums Prince produced for Mavis Staples.

## JEALOUS GIRL
(Version 2)
Washington Avenue Warehouse | January 26, 1987
Engineer: Susan Rogers

> *"Eye can always let my guard down when there's a woman present."*[45] —Prince

"Jealous Girl," the final track rerecorded for Bonnie Raitt, was also based on a song Prince had had on the shelf since 1981. Originally planned for The Hookers, it was put aside when the group expanded into Vanity 6 and offered to The Bangles (along with "Manic Monday") instead in 1985.

The updated version keeps most of the lyrics, but loses the early-'80s synths in favor of a horn-heavy sound that blends with the other three tunes being considered for her project. "It was really a preliminary collaboration," according to Raitt. "He said, 'Let's get together in July when I get back from Europe.' But I was touring then, and his tour went on longer than he expected, and we ended up not doing any more work together."[46]

## THERE'S SOMETHING I LIKE ABOUT BEING YOUR FOOL

Washington Avenue Warehouse | January 25, 1987
Engineer: Susan Rogers

> *"It was nice to be working with another singer and guitarist. There was a lot of mutual respect. There isn't any danger of his steamrolling me into his own image. I'm strong enough personality-wise, so I'm not going to be told how to sing. He was not any more demanding than I was of myself."*[37]
>
> —Bonnie Raitt

"There's Something I Like About Being Your Fool" (rerecorded during the same session as "Promise To Be True") dates back to August 1981 when Prince first started recording at Sunset Sound. The early incarnation was offered to Jill Jones, who was recruited to record her own vocals over Prince's. That version remains unreleased.

Prince overhauled the lyrics and ignored the original's new wave feel, opting for a reggae beat with live drums that provided a foundation for the layers of piano, flute, trumpet, and guitar.

## BIG TALL WALL

(Version 2)
Paisley Park, Studio A | June 10, 1987
Engineer: Eddie Garcia

> *"When you're trying to change, you have to divorce yourself from the past."*[38] —Prince

Before Paisley Park officially opened, Prince was already recording at the facility, and one of the earliest tracks was a reworking of "Big Tall Wall." Abandoning the upbeat pop feel of the previous version for a slower, slightly more serious take, Prince adjusted the lyrics to reflect the new tone. The song also resurrects the phrase "I've got more holes than a golf course," which was used in "The Ball" and eventually released on "Eye No."

"Big Tall Wall" was listed in an early draft of *Graffiti Bridge* and included in the first configuration of that soundtrack, although by the time the film was produced, the song had been removed.

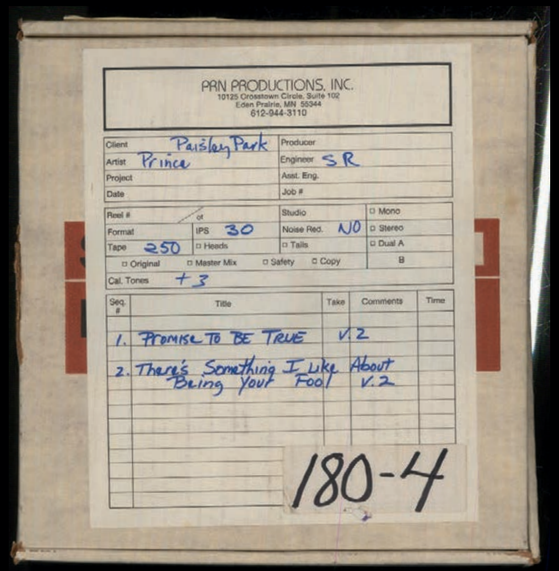
---

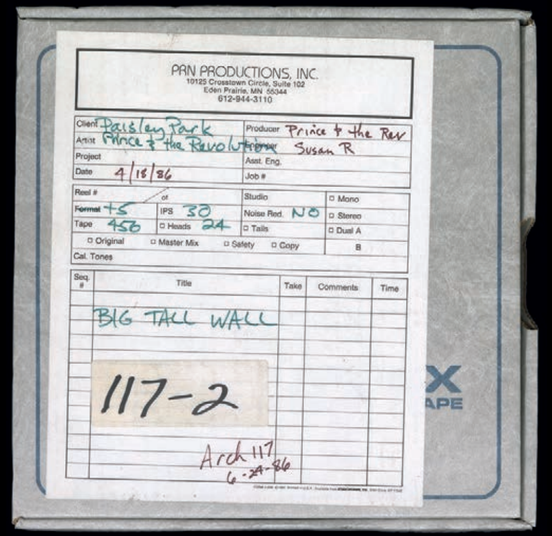
The journey from recording to releasing *Sign O' The Times* was intense, and it could be argued that the man who started working on these songs was not the same person by the album's release. With The Revolution and his engagement behind him, he had new goals, new music, and may have felt he had something to prove.

"That was a difficult time for him, where his behavior was different," explains Susan Rogers. "What would he be? What was he going to be? And that's, I think, what he was wrestling with. It was a lot of pressure. That pressure created the diamond. The pressure of his life created *Purple Rain*, but the pressure of his legacy created *Sign O' The Times*."[39]

---

"I COULD NEVER TAKE THE PLACE OF YOUR MAN (1979 VERSION)," "POWER FANTASTIC (LIVE IN STUDIO)," "A PLACE IN HEAVEN (PRINCE VOCAL), " "EGGPLANT (ORIGINAL PRINCE VOCAL)," "FOREVER IN MY LIFE (EARLY VOCAL RUN-THROUGH)," "CRUCIAL (ALTERNATE LYRICS)," "THERE'S SOMETHING I LIKE ABOUT BEING YOUR FOOL" MIXED BY NIKO BOLAS






## Endnotes


1 Edna Gunderson, "Emancipation Conversation," MSN Music Central, December 1996.
2 Liz Jones, "'P' Comes Clean," *The Sunday Times Magazine* (U.K.), December 22, 1996.
3 Bruno Galindo, "Interview With Prince," *El País* (Madrid, Spain), December 15, 1996.
4 Brian Raftery, "Prince: The Oral History of Purple Rain," *Spin*, July 2009.
5 Michael Gonzales, "My Father Named Me Prince," *Code*, December 1999.
6 Joshua Levine, "Prince Speaks," *Forbes*, September 23, 1996.
7 Neal Karlen, "Prince Talks," *Rolling Stone*, October 18, 1990.
8 Neal Karlen, "Prince Talks," *Rolling Stone*, September 12, 1985.
9 Chris Heath, "The Man Who Would Be Prince," *Details*, November 1991.
10 Mark Brown, "Prince's New Power Party Over? Rock Star Shows Industry How It's Done," *Rocky Mountain News*, August 24, 2004.
11 Keith Murphy, "The Revolution Duo on Prince's Lost Dream," *Vibe*, March 2009.
12 Eric Leeds interview with author, January 2, 2020.
13 Lisa Coleman interviewed by Eric Miller, "Lisa Coleman of The Revolution Picks the Essential Prince," *Pods And Sods Podcast*, April 19, 2018.
14 Lisa Coleman interview with author, February 24, 2020.
15 Anthony DeCurtis, "In the Studio: Prince Records 3 Hours of 'Emancipation,' " *Rolling Stone*, October 1996.
16 Steve Sutherland, "Some Day Your Prince Will Come," *Melody Maker*, June 1981.
17 Robert L. Doerschuk, "Portrait of the Artist," *Musician*, April 1997.
18 Neal Karlen, "Prince Talks," *Rolling Stone*, September 12, 1985.
19 *Crystal Ball* CD booklet, released January, 1998.
20 Prince, *The Beautiful Ones* (New York, Spiegel & Grau: a division of Penguin Random House LLC, 2019).
21 Tony Norman, "Former Prince Gives the Fax on His Career, Motivation," *Pittsburgh Post-Gazette*, September 21, 1997.
22 Eric Leeds interview with author, January 2, 2020.
23 Prince, "Prince and Chris Rock Talk About Performing in 1997," *MTV News*, January 11, 1997.
24 Edna Gunderson, "Emancipation Conversation," *MSN Music Central*, December 1996.
25 Lynn Norment, "Ebony Interview With Prince," *Ebony*, July 1986.
26 Serge Simonart, "The Artist," *Guitar World*, October 1998.
27 Gary Graff, "The Revolution's Lisa Coleman Talks 'Piano & A Microphone 1983,' Jamming With Prince and Unreleased Gems," *Billboard*, September 20, 2019.
28 Neal Karlen, "Prince Talks," *Rolling Stone*, October 18, 1990.
29 Greg Kot, "Twin Cities Tycoon," *Details*, November 1998.
30 Prince interview on AOL Live, July 22, 1997.
31 Prince, *The Beautiful Ones* (New York, Spiegel & Grau: a division of Penguin Random House LLC, 2019).
32 Billy Amendola, "Prince: School of Fun," *Modern Drummer*, January 2005.
33 Prince interview with Larry King, *Larry King Live*, December 10, 1999.
34 Lynn Norment, "Interview With Prince," *Ebony*, July 1986.
35 Wayne Edwards, "The Artist Makes a Princely Return," *Music Connection*, November 8–21, 1999.
36 Martin Townsend, "Joni Be Good," *The Guardian*, December 15, 1987.
37 Prince interviewed by Steve Fargnoli, *MTV*, November 15, 1985.
38 Keith Murphy, "Purple Rain Turns 30: Prince's Engineer Shares Majestic (and Maddening) Studio Stories," *Vibe*, June 25, 2014.
39 Prince, *The Beautiful Ones*, (New York, Spiegel & Grau: a division of Penguin Random House LLC, 2019).
40 Prince, MuchMusic fax interview (June 1997, Canada).
41 Susan Rogers interview with author, January 4, 2020.
42 Susan Rogers interview with author, January 4, 2020.
43 James Henke, "Bonnie Raitt: The Rolling Stone Interview," *Rolling Stone*, May 3, 1990.
44 Neal Karlen, "Prince Talks," *Rolling Stone*, October 18, 1990.
45 Prince, *The Beautiful Ones* (New York, Spiegel & Grau: a division of Penguin Random House LLC, 2019).
46 James Henke, "Bonnie Raitt: The Rolling Stone Interview," *Rolling Stone*, May 3, 1990.
47 Jon Bream, "Bonnie Raitt Starts Over in Minnesota With Prince," *Minneapolis Star And Tribune*, August 27, 1987.
48 Vickie Gilmer, "A Portrait of the Artist: Healthy, Happy, Ready to Play," *Minneapolis Star Tribune*, September 3, 1999.
49 Susan Rogers interview with author, January 4, 2020.

## LIVE
## STADION GALGENWAARD, UTRECHT, THE NETHERLANDS, JUNE 20, 1987

INTRO/SIGN O' THE TIMES
PLAY IN THE SUNSHINE
LITTLE RED CORVETTE
HOUSEQUAKE
GIRLS & BOYS
SLOW LOVE
TAKE THE "A" TRAIN / PACEMAKER /
I COULD NEVER TAKE THE PLACE OF YOUR MAN
HOT THING
FOUR (With Sheila E. Drum Solo)
IF I WAS YOUR GIRLFRIEND
LET'S GO CRAZY
WHEN DOVES CRY
PURPLE RAIN
1999
FOREVER IN MY LIFE
KISS
THE CROSS
IT'S GONNA BE A BEAUTIFUL NIGHT

PRINCE: Vocals, Guitar, Keyboards, Drums, Percussion
SHEILA E.: Drums, Vocals
LEVI SEACER, JR.: Bass, Vocals
MIKO WEAVER: Guitar, Vocals
MATT FINK: Keyboards, Vocals
BONI BOYER: Keyboards, Vocals
ERIC LEEDS: Saxophone, Flute
ATLANTA BLISS: Trumpet
CAT: Dance, Vocals
WALLY SAFFORD: Dance, Vocals
GREG BROOKS: Dance, Vocals

Mastered by BERNIE GRUNDMAN
Archival Producer / A&R: MICHAEL HOWE

## DVD

## LIVE: PRINCE AT PAISLEY PARK, DECEMBER 31, 1987

SIGN O' THE TIMES
PLAY IN THE SUNSHINE
LITTLE RED CORVETTE
EROTIC CITY
HOUSEQUAKE
SLOW LOVE
DO ME, BABY
ADORE
I COULD NEVER TAKE THE PLACE OF YOUR MAN
WHAT'S YOUR NAME JAM
LET'S PRETEND WE'RE MARRIED
DELIRIOUS
JACK U OFF
DRUM SOLO
TWELVE
HOT THING
IF I WAS YOUR GIRLFRIEND
LET'S GO CRAZY
WHEN DOVES CRY
PURPLE RAIN
1999
U GOT THE LOOK
IT'S GONNA BE A BEAUTIFUL NIGHT MEDLEY
FEATURING MILES DAVIS

PRINCE: Vocals, Guitar, Keyboards, Drums, Percussion
SHEILA E.: Drums, Vocals
LEVI SEACER, JR.: Bass, Vocals
MIKO WEAVER: Guitar, Vocals
MATT FINK: Keyboards, Vocals
BONI BOYER: Keyboards, Vocals
ERIC LEEDS: Saxophone, Flute
ATLANTA BLISS: Trumpet
CAT: Dance, Vocals
WALLY SAFFORD: Dance, Vocals
GREG BROOKS: Dance, Vocals
MILES DAVIS: Trumpet (Special Guest)

Archival Producer: DUANE TUDAHL
Audio Enhancement and Mastering: BERNIE GRUNDMAN
Video Editing: DAVID DIECKMANN FOR CRAIGMAN DIGITAL
DVD Authoring: CRAIG ANDERSON FOR CRAIGMAN DIGITAL

## ORIGINAL PROMOTIONAL VIDEOS

U GOT THE LOOK
SIGN O' THE TIMES
I COULD NEVER TAKE THE PLACE OF YOUR MAN

All Songs Written, Arranged, Performed and Produced by

PRINCE

except where indicated.

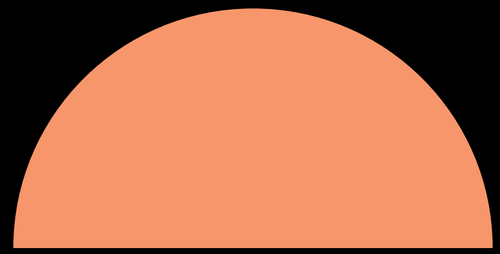
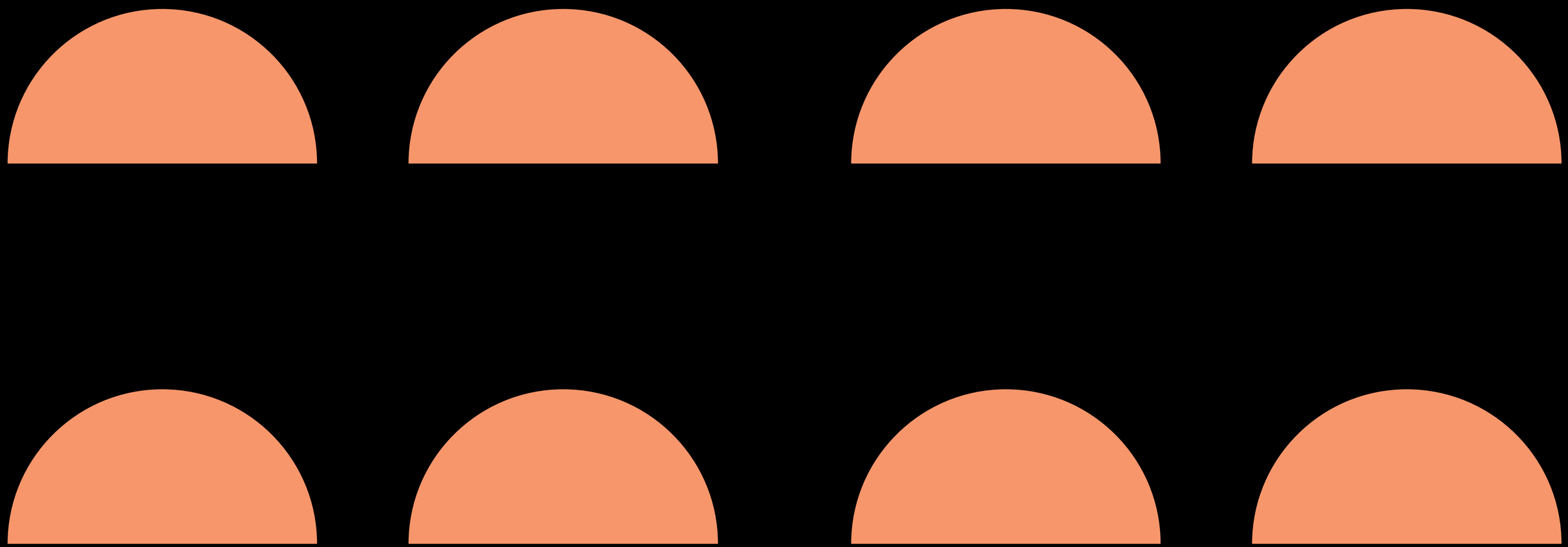
Art Direction & Design: ALEX TENTA and TREVOR GUY
Archival Producer/A&R: MICHAEL HOWE
Photography: JEFF KATZ

Thanks to:
LEROY BENNETT, MATHIEU BITTON, ALLISON BORON, JASON BOYARSKI, MADDIE BRADY, DAPHNE A. BROOKS, TROY CARTER, DAVE CHAPPELLE, ROBERT "CUBBY" COLBY, LISA COLEMAN, JASON DAY, SHERYL FARBER, MATT FINK, ANDY FISCHER, TIM FRASER-HARDING, KEVIN GORE, COKE JOHNSON, KIRK JOHNSON, KAREN KRATTINGER, LENNY KRAVITZ, ERIC LEEDS, MAX LOUSADA, PEGGY McCREARY, SUSANNAH MELVOIN, WENDY MELVOIN, JULIAN PETTY, MARK PINKUS, SUSAN ROGERS, ANGELO SCHIFANO, GIANCARLO SCIAMA, LEVI SEACER, JR., JULIAN STOCKTON, ANDREA SWENSSON, DANIELE TASKA, JULIE TEMKIN, JONNA TERRASI, DUANE TUDAHL, SHANNON WARD, LENNY WARONKER, MIKE WILSON

Very Special Thanks to:
ALFRED JACKSON (IN MEMORIAM), JOHN R. NELSON, NORRINE P. NELSON, OMARR BAKER, SHARON L. NELSON, TYKA, AND ALL PRINCE FAMS (AND FANS) WORLDWIDE

THE PRINCE ESTATE

WARNER RECORDS
NPG RECORDS

©2020 NPG Records, Inc., Exclusive License to Warner Records Inc. All Rights Reserved. PRINCE.COM | R1 628756 / 603497847099

Oh Yeah In France A Skinny Man Died Of A Big Disease With A Little Name By Chance His Girlfriend Came Across A Needle And Soon She Did The Same At Home There Are Seventeen-Year-Old Boys And Their Idea Of Fun Is Being In A Gang Called The Disciples High On Crack And Totin' A Machine Gun. Time, Time Hurricane Annie Ripped The Ceiling Off A Church And Killed Everyone Inside U Turn On The Telly And Every Other Story Is Tellin' U Somebody Died Sister Killed Her Baby Cuz She Couldn't Afford 2 Feed It And We're Sending People 2 The Moon In September My Cousin Tried Reefer 4 The Very First Time Now He's Doing Horse, It's June. Times, Times It's Silly, No? When A Rocket Ship Explodes And Everybody Still Wants To Fly Some Say A Man Ain't Happy Unless A Man Truly Dies Oh Why, Time, Time Baby Make A Speech, Star Wars Fly, Neighbors Just Shine It On But If A Night Falls And A Bomb Falls Will Anybody See The Dawn. Time, Time It's Silly, When A Rocket Blows And Everybody Still Wants 2 Fly Some Say Man Ain't Happy Truly 'Til Man Truly Dies Oh Why, Oh Why, Sign ☮ The Times Time, Time Sign ☮ The Times Mess With Your Mind, Hurry Before It's 2 Late Let's Fall In Love, Get Married, Have A Baby We'll Call Him Nate (If It's A Boy) Time, Time Time Time